

Digitized by the Internet Archive  
in 2008 with funding from  
Microsoft Corporation







*Art*

# THE INTERNATIONAL STUDIO AN ILLUSTRATED MAGAZINE OF FINE AND APPLIED ART VOLUME THIRTY-ONE

COMPRISING MARCH, APRIL, MAY AND JUNE,  
1907; NUMBERS 121 TO 124

*84573*  
*14/11/07*

NEW YORK OFFICES OF THE INTER-  
NATIONAL STUDIO  
JOHN LANE COMPANY, 110-114 WEST 32d ST.  
MCMVII *p. n. m.*





N  
1  
I6  
v.31



# THE INTERNATIONAL STUDIO VOL. XXXI

COMPRISING MARCH, APRIL, MAY AND JUNE, 1907  
NUMBERS 121 TO 124

## SUBJECTS AND AUTHORS

	PAGE
AMAN-JEAN, The Pastel Drawings of. By Raymond Bouyer. Six Illustrations . . . . .	285
American Sculpture of To-day. By Selwyn Brinton, M.A. Ten Illustrations . . . . .	34
Art of the Painter-Etcher—Etching from Nature. By Alfred East, A.R.A., P.R.B.A., R.E. Seven Illustrations . . . . .	278
Arts and Crafts, The Exhibition of the Society of, Boston. By Eva Lovett. Eight Illustrations . . . . .	xxvii
Art of Wood-Carving, Practical Points of the. By Karl Von Rydingsvård. Six Illustrations . . . . .	lxxix
BALDREY, A. Lys	
Professor Moira's Recent Mural Decorations. Eleven Illustrations . . . . .	24
The Recent Work of Walter West, R.W.S. Sixteen Illustrations . . . . .	87
Some Medallions by Mr. A. Bruce-Joy, R.H.A. Nine Illustrations . . . . .	199
Bouyer, Raymond. The Pastel Drawings of Aman-Jean. Six Illustrations . . . . .	285
Brangwyn Room at the City Art Gallery, Leeds. By A. S. Covey. Eight Illustrations . . . . .	181
Brinton, Selwyn. American Sculpture of To-day. Ten Illustrations . . . . .	34
Bruce-Joy, A., R.H.A., Some Medallions by. By A. L. Baldrey. Nineteen Illustrations . . . . .	199
CARNEGIE Institute of Pittsburgh. By Arthur Hoeber. Seventeen Illustrations . . . . .	xcix
CHARLES, James, The Paintings of. By T. Martin Wood. Seven Illustrations . . . . .	43
Clark, Walter Appleton. An Appreciation. By Richard Butler Glaenger. Ten Illustrations . . . . .	xxxiii
Corcoran Gallery of Art, Washington, D. C., The First Annual Exhibition of the. By David Lloyd. Nine Illustrations . . . . .	i
Covey, A. S. The Brangwyn Room at the City Art Gallery, Leeds. Eight Illustrations . . . . .	181
Current Art Events. One Illustration . . . . .	cxxi
EAST, Alfred, A.R.A. The Art of the Painter-Etcher—Etchings from Nature. Seven Illustrations . . . . .	278
Exhibition of the Carnegie Institute of Pittsburgh. By Arthur Hoeber. Seventeen Illustrations . . . . .	xcix
Exhibition of the Corcoran Gallery of Art, Washington, D. C., The First Annual. By David Lloyd. Nine Illustrations . . . . .	i
Exhibition, The International Society's Seventh. Eleven Illustrations . . . . .	140
Exhibition of the National Academy of Design, The Eighty-second Annual. By Gustav Kobbé. Ten Illustrations . . . . .	xli
Exhibition of the New York Society of Ceramic Arts, Fifteenth Annual. By Eva Lovett. Eleven Illustrations . . . . .	cxiv
Exhibition of the Pennsylvania Academy of the Fine Arts. By David Lloyd. Eight Illustrations . . . . .	xviii
Exhibition of the Society of Arts and Crafts, Boston. By Eva Lovett. Eight Illustrations . . . . .	xxvii
Exhibition of the Society of Western Artists, Eleventh Annual. By Maude I. G. Oliver. Eight Illustrations . . . . .	xxiv
Exhibition of the Ten American Painters. By David Lloyd. Eight Illustrations . . . . .	lxxix
FERGUSON, John D., R.B.A., The Paintings of. By Haldane Macfall. Ten Illustrations . . . . .	202
Field, H. The Paintings and Decorations of Baron Arild Rosenkrantz. Seven Illustrations . . . . .	119
Frantz, Henri. The Moreau Collection at the Louvre Museum. Fourteen Illustrations . . . . .	130
Frederic, Leon. A Belgian Painter. By Fernand Khnopff. Fourteen Illustrations . . . . .	171
GLAENZER, Richard Butler. Walter Appleton Clark: An Appreciation. Ten Illustrations . . . . .	xxxiii
HALL, Oliver. The Landscape Paintings and Water-Colours of. By T. Martin Wood. Eleven Illustrations . . . . .	268
Halton, E. G. The Collection of Mr. Alexander Young. Fifth and Concluding Article. Thirty-one Illustrations . . . . .	3
Hochard, Gaston. A Painter of French Types. By Octave Uzanne. Seven Illustrations . . . . .	215
Hoeber, Arthur	
Gari Melchers. Thirteen Illustrations . . . . .	xi
The Carnegie Institute of Pittsburgh. Seventeen Illustrations . . . . .	xcix
Hungarian Portrait Painter: Philip A. Laszlo. By Dr. Gabriel Von Terey. Sixteen Illustrations . . . . .	255
INTERNATIONAL SOCIETY'S Seventh Exhibition. Eleven Illustrations . . . . .	140
JAPANESE Stencil Plates. Five Illustrations . . . . .	50
KERAMIC Arts. Fifteenth Annual Exhibition of the New York Society of. By Eva Lovett. Eleven Illustrations . . . . .	cxiv



# Index

	PAGE
KHNOPFF, Fernand. A Belgian Painter: Leon Frederic. Fourteen Illustrations . . . . .	171
Kobbé, Gustav. The Eighty-second Annual Exhibition of the National Academy of Design. Ten Illustrations . . . . .	xli
Krauss, Baron, The Architectural and Decorative Work of. By A. S. Levetus. Eleven Illustrations . . . . .	296
LASZLO, Philip A. Hungarian Portrait Painter. By Dr. Gabriel Von Terey. Sixteen Illustrations . . . . .	255
La Touche, Gaston. The Oil Sketches of. Four Illustrations . . . . .	106
Lay Figure . . . . .	
On the Rules and Canons of Art . . . . .	84
On Natural Advantages . . . . .	168
On Realists and Realism . . . . .	252
On a Question of Style . . . . .	336
Levetus, A. S. . . . .	
Schloss Tratzberg in North Tyrol. Seven Illustrations . . . . .	100
The Architectural and Decorative Work of Baron Krauss. Eleven Illustrations . . . . .	296
Lloyd, David . . . . .	
The First Annual Exhibition of the Corcoran Gallery of Art, Washington, D. C. Nine Illustrations . . . . .	i
The Exhibition of the Pennsylvania Academy of the Fine Arts. Eight Illustrations . . . . .	xviii
The Exhibition of the Ten American Painters. Eight Illustrations . . . . .	lxxix
Louvre Museum, The Moreau Collection at the. Fourteen Illustrations . . . . .	130
Lovett, Eva . . . . .	
Fifteenth Annual Exhibition of the New York Society of Ceramic Arts. Eleven Illustrations . . . . .	cxiv
The Exhibition of the Society of Arts and Crafts. Boston. Eight Illustrations . . . . .	xxvii
MACFALL, Haldane. The Paintings of John D. Fergusson, R.B.A. Ten Illustrations . . . . .	202
MacLaughlan, Donald Shaw, The Etchings of. Eight Illustrations . . . . .	115
Meifren, Eliseo. A Spanish Painter of To-day. By Leonard Williams. Nine Illustrations . . . . .	192
Melchers, Gari. By Arthur Hoeber. Thirteen Illustrations . . . . .	xi
Metzner, Franz, An Austrian Sculptor. By Dr. Otto Stoessl. Seven Illustrations . . . . .	291
Moir's, Professor, Recent Mural Decorations. By A. Lys Baldry. Eleven Illustrations . . . . .	24
Moreau Collection at the Louvre Museum, The. By Henri Frantz. Fourteen Illustrations . . . . .	130
NATIONAL Academy of Design, The Eighty-second Annual Exhibition of the. By Gustav Kobbé. Ten Illustrations . . . . .	xli
Noyes, Carleton. The Portrait Art of Orlando Rouland. Eight Illustrations . . . . .	cxxii
OLIVER, Maude I. G. . . . .	
Eleventh Annual Exhibition of the Society of Western Artists. Eight Illustrations . . . . .	xxiv
PARTRIDGE, William Ordway. By Robert Burns Wilson. Nineteen Illustrations . . . . .	lxv
Pendleton House. A Study in Georgian Decoration and Furnishing. By Grace L. Slocum. Thirteen Illustrations . . . . .	lv
Pennsylvania Academy of the Fine Arts, The Exhibition of the. By David Lloyd. Eight Illustrations . . . . .	xviii
Peters, W. A New Sketching-Ground in Norway. Four Illustrations . . . . .	188
RECENT Designs in Domestic Architecture. Twenty-one Illustrations . . . . .	124, 210, 304
Rosenkrantz, Baron Arild, The Paintings and Decorations of. By H. Field. Seven Illustrations . . . . .	119
Rouland, Orlando, The Portrait Art of. By Carleton Noyes. Eight Illustrations . . . . .	cxxii
Royal Saxon Factory at Meissen, Some New Porcelain by the. By Prof. Dr. Hans W. Singer. Six Illustrations . . . . .	55
SCHLOSS Tratzberg in North Tyrol. By A. S. Levetus. Seven Illustrations . . . . .	100
Scottish Modern Art Association. By A. Stodart Walker, Chairman of Executive. One Illustration . . . . .	309
Singer, Prof. Dr. Hans W. Some New Porcelain by the Royal Saxton Factory at Meissen. Six Illustrations . . . . .	55
Sketching-Ground in Norway, A New. By W. Peters. Four Illustrations . . . . .	188
Slocum, Grace L. The Pendleton House—A Study in Georgian Decoration and Furnishing. Thirteen Illustrations . . . . .	lv
Society of Western Artists, Eleventh Annual Exhibition of the. By Maude I. G. Oliver. Eight Illustrations . . . . .	xxiv
Some Medallions by Mr. A. Bruce-Joy, R.H.A. By A. L. Baldry. Nine Illustrations . . . . .	199
Stoessl, Dr. Otto. An Austrian Sculptor, Franz Metzner. Seven Illustrations . . . . .	291
Studio Talk. One Hundred and Thirty-Seven Illustrations . . . . .	58, 150, 219, 311
TEN American Painters, The Exhibition of the. By David Lloyd. Eight Illustrations . . . . .	lxxix
UZANNE, Octave. Gaston Hochard—A Painter of French Types. Seven Illustrations . . . . .	215
VON RYDINGSVARD, Karl. Practical Points on the Art of Wood-Carving. Six Illustrations . . . . .	lxxix
Von Terey, Dr. Gabriel. A Hungarian Portrait Painter: Philip A. Laszlo. Sixteen Illustrations . . . . .	255
WALKER, A. Stodart. Chairman of Executive. The Scottish Modern Art Association. One Illustration . . . . .	309
West, Walter, R.W.S., The Recent Work of. By A. L. Baldry. Sixteen Illustrations . . . . .	87
Williams, Leonard. A Spanish Painter of To-day. Eliseo Meifren. Nine Illustrations . . . . .	192
Wilson, Robert Burns. William Ordway Partridge. Nineteen Illustrations . . . . .	lxv
Wood, T. Martin . . . . .	
The Paintings of James Charles. Seven Illustrations . . . . .	43
The Landscape Paintings and Water-Colours of Oliver Hall. Eleven Illustrations . . . . .	268



# Index

YOUNG, Alexander, The Collection of. Fifth and Concluding Article. By E. G. Halton. Thirty-one Illustrations . . . . . PAGE 3

## LIST OF ILLUSTRATIONS

ADAMS, J. Ottis. Painting . . . . .	xxiv
Alexander, John W. Painting . . . . .	iv
Portrait . . . . .	cvii
Aman-Jean. Pastel Drawings . . . . .	285, 286, 287, 288, 289, 290
Annan, J. Craig. Photograph . . . . .	227
BACON, Francis. Architect. Exterior. . . . .	305
Ballin, Hugo. Painting . . . . .	xliv
Bargue, Charles. Painting . . . . .	21
Bayes, Gilbert. Medal . . . . .	64
Beaux, Cecilia. Portraits . . . . .	ii, xxiii, 160
Benson, Frank W. Painting . . . . .	xcv
Besnard, Paul Albert. Portrait . . . . .	civ
Beyer, J. J. Painting . . . . .	157
Billet, Pierre. Paintings . . . . .	20, 21, 22, 23
Birch, A. J. Design for Decoration . . . . .	64
Boberg, Anna. Painting . . . . .	153
Borglum, Gutzon. Sculpture . . . . .	35
Boudin, E. Paintings . . . . .	15, 16
Brangwyn, Frank, A.R.A. . . . .	
Panel in Position . . . . .	181
Pastel Study . . . . .	184
Studies for Panels . . . . .	182, 185, 186, 187
Breton, Jules. Painting . . . . .	10
Browne, Charles Francis. Painting . . . . .	xxv
Bruce-Joy, A., R.H.A. Medallions, Bronze Bust . . . . .	199, 200, 201, 202
CAMERON, Katherine, R.S.W. Painting . . . . .	324
Carnegie Institute. Pittsburgh. Front Elevation . . . . .	xcix
Carruth, M. Electric-light Sconce . . . . .	67
Cassatt, Mary. Painting . . . . .	x
Charles, James. Paintings . . . . .	43, 44, 45, 47, 48, 49
Chase, William M. Paintings . . . . .	162, v, lxxxix
Chowne, G. Portrait . . . . .	66
Clark, Walter Appleton. Illustrations . . . . .	xxxiii, xxxiv, xxxv, xxxvi, xxxvii, xxxviii, xxxix, xl, xli
Clarkson, Ralph. Portrait . . . . .	xxvi
Claus, Emile. Painting . . . . .	143
Clute, Walter Marshall. Painting . . . . .	xxv
Coburn, Alvin L. Photograph . . . . .	229
Cornoyer, Paul. Painting . . . . .	vi
Corot, J. B. C. Portrait, Sketch, Paintings, Drawings . . . . .	130, 131, 133, 134, 135, 222
Cotton, William. Painting . . . . .	xlvi
Couse, E. Irving. Painting . . . . .	li
Crawford, T. Hamilton. Drawing . . . . .	307
Crawhall, Joseph. Painting . . . . .	144
Crevaux. Photo . . . . .	215
Curtis, William Fuller. Wooden Panel . . . . .	xxxii
DALLIN, Cyrus E. Sculpture . . . . .	41
Darnaut, H. Painting . . . . .	72
Daubigny, C. F. Painting, Sketch . . . . .	137, 221
Day, F. Holland. Photograph . . . . .	226
Dean, Walter L. Painting . . . . .	ix
Decamp, Joseph. Painting . . . . .	xciv
Decamps, E. Painting . . . . .	13, 137
Delacroix, E. Painting . . . . .	136
Demachy, Robert. Photograph . . . . .	228
De Meyer, A. Photograph . . . . .	230
Dewing, T. W. Painting . . . . .	xcvi
Diaz, N. Painting . . . . .	138
Docharty, A. Brownlie. Painting . . . . .	323
Dockal, F. Fireplace . . . . .	301
Dudley, Frank V. Painting . . . . .	xxiv
Dupre, Julien. Painting . . . . .	ii
EAKINS, Thomas. Portrait . . . . .	ci
East, Alfred, A.R.A. Etchings, Painting . . . . .	278, 279, 280, 281, 282, 283, 284, 313
Eichhorn, L. B. Portrait Sketch . . . . .	74
Eichler, C. T. Porcelain Figures . . . . .	57
Elmsley, Walter. Painting . . . . .	233
FALCON, T. A. Shield . . . . .	64
Fantin-Latour. Painting . . . . .	139
Fehlinger and Sons, W. Interiors . . . . .	301, 303



# Index

	PAGE
Fergusson, J. D. Paintings, Portrait . . . . .	202, 203, 205, 206, 207, 208, 209
Feuillatre, E. Work in Silver and Enamel . . . . .	68, 69, 70
Cups . . . . .	69
Goblet . . . . .	70
Vase . . . . .	71
Dress Ornament . . . . .	71
Fisher-Köystrand, K. Painting . . . . .	80
Fitzgerald, Gerald. Painting . . . . .	306, 309
Forbes and Tate, Architects. Exteriors and Plan . . . . .	1
Foster, Ben. Painting . . . . .	313
Foweraker, M. Painting . . . . .	170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180
Frederic, Leon. Paintings . . . . .	34
French, D. C. Sculpture . . . . .	327
Frieseke, Frederick Carl. Painting . . . . .	63
Fry, Miss A. J. Silver Medal Cartoon . . . . .	lxiv
GIBBONS, Grinling. Carved Chair . . . . .	158
Goltz, A. D. Painting . . . . .	324
Gould, David. Portrait . . . . .	40, 42
Graffy, Charles. Sculpture . . . . .	xcix
Granville-Smith, W. Painting . . . . .	ciii
Greiffenhagen, Maurice. Portrait . . . . .	xxvi
Grover, Oliver Dennett. Painting . . . . .	62
Guisti, G. Portrait . . . . .	330
Gurschner, G. Motor Boat, Sculpture . . . . .	268, 269, 270, 271, 272, 273, 275, 276, 277
HALL, Oliver. Paintings . . . . .	cxix
Hardenbergh, Miss. Ceramics . . . . .	4, 5, 6, 7
Harpignies, H. Paintings . . . . .	155, 156
Harwig, Franz. Wood-Carvings . . . . .	vii, xc
Hassam, Childe. Paintings . . . . .	304, 305
Heathcote and Sons, Charles, Architects. Exterior and Plan . . . . .	55
Hentschel, Conrad. Porcelain Figures . . . . .	60
Hillier, Herbert. Etching . . . . .	124, 125
Hobbiss, Holland W., Architect. Interiors . . . . .	215, 216, 217, 218
Hochard, Gaston. Portrait, Paintings . . . . .	235, 236
Hopwood, H. S. Painting . . . . .	127, 128, 129
Horner, P. Morley, Architect. Plans and Exteriors . . . . .	77, 78, 79
Hornby, Lester G. Pencil Drawings . . . . .	234
IRONWORK . . . . .	19
Gothic Lock . . . . .	148
Keyhole Escutcheons . . . . .	50, 51, 52, 53, 54
Doors, Door-Knockers and Handles . . . . .	xlii
JACKSON, Fred. W. Painting . . . . .	76
Jacquet, Gustave. Painting . . . . .	240
Jamieson, Alexander. Painting . . . . .	237, cvi
Japanese Stencil Plates . . . . .	233
Jones, H. Bolton. Painting . . . . .	xxiii, 163, xliii
Josza, Carl. Portraits . . . . .	xxvii
Jungwirth, I. Drawing . . . . .	248
KAMPE, Arthur. Painting . . . . .	152
Käsebier, Gertrude. Photograph . . . . .	315
Kendell, W. Sergeant. Paintings . . . . .	154
Kendrick, George P. Cups . . . . .	156
Khnopff, Fernand. Study . . . . .	xxxii
Kimball, Katherine L. Painting . . . . .	xxxii
King, Jessie M. Book Illustration . . . . .	328
Klemn, W. Wood-Engravings . . . . .	247
Konopa, R. Painting . . . . .	75
Koralewsky, Frank. Lock and Hasps . . . . .	xxvii
Krasser, Frederick. Wrought-Iron Grill and Andirons . . . . .	61
Krausz, W. V. Painting . . . . .	62
Kreis, Wilhelm. Sculpture . . . . .	328, 329
Krüger, G. Clock, Candlestick . . . . .	254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 265, 266, 267
Kunkler, Adolphe C. Cups . . . . .	107, 109, III, III3
LAMBERT, George W. Portrait . . . . .	xcviii
Lander, J. H. Portrait . . . . .	141
Larsson, Carl. Paintings . . . . .	cix
Laszlo, Philip A. Portraits . . . . .	107, 109, III, III3
La Touche, Gaston . . . . .	xcviii
Lithographic Sketches . . . . .	141
Painting . . . . .	cix
Lavery, John . . . . .	141
Painting . . . . .	cix
Portrait . . . . .	cix



# Index

	PAGE
Lawson, Ernest. Painting . . . . .	xix
Leinonen, Karl F. Cups . . . . .	xxvii
Leonard, Mrs. A. B. Ceramics . . . . .	cxv, cxviii
Lepine, S. Paintings . . . . .	17, 18
Levetus, A. S. Interiors . . . . .	100, 101, 102, 103, 104, 105
Lhermitte, Leon. Paintings . . . . .	12
Lister, W. Lister. Painting . . . . .	81
Little, Robert. Painting . . . . .	151
Lochhead, John. Painting . . . . .	323
Lockman, De Witt M. Portrait . . . . .	xliv
Lockwood, Wilton. Portrait . . . . .	cxi
Lodge, Caron Oliver. Design for Decoration . . . . .	64
Lorimer, R. S.	
Memorial Panels . . . . .	319, 321
Doorway and Chair . . . . .	320
War Memorial . . . . .	321
Lukeman, Augustus. Sculpture . . . . .	36
MACLAUGHLAN, Donald Shaw. Etchings . . . . .	115, 116, 117, 118, 119
Malin, Margaret F. Illustration, "Old English Wood-Carving Patterns" . . . . .	lxxxv
Manet, E. Flower Study . . . . .	140
Marshall, Prof. R. Medals . . . . .	154
Martin, Laurin H. Silver Box . . . . .	xxviii
Mason, Elizabeth. Ceramics . . . . .	cxvi
Mason, Maud M. Vases, Jar . . . . .	cxiv, cxv
Meakin, L. H. Painting . . . . .	xxv
Meifren, Eliseo. Paintings . . . . .	192, 193, 195, 196, 197, 198, 199
Melchers, Gari. Paintings, Portraits, Studies . . . . .	xi, xii, xiii, xiv, xv, xvi, xvii, xviii, xix, 162
Metcalf, Willard L. Paintings . . . . .	1, xxi
Metzner, Dr. Otto. Sculpture . . . . .	291, 292, 293, 294, 295, 296, 297
Michel, Georges. Paintings . . . . .	3, 4
Millet, J. F. Sketches . . . . .	220, 223
Moewen, Walter. Painting . . . . .	161
Moir, Gerald	
Mural Decorations . . . . .	24
Study for Mural Decorations . . . . .	25, 26, 27, 29, 30, 31
Stained Glass Windows . . . . .	30, 33
Moller, Muriel. Illustration, "Wood-Carving Designs" . . . . .	lxxxvi
Monticelli, A. Painting . . . . .	2
Morse, Mrs. Wood-Carving . . . . .	lxxix
NEALE, G. Hall. Portrait . . . . .	66
Neale, Maud Hall. Portraits . . . . .	65, 66
Neave, David. Portrait . . . . .	63
OPPENHEIMER, Joseph. Painting . . . . .	147
Orpen, W. Painting . . . . .	149
Ortlieb, Walter. Clock, Candlestick . . . . .	75
PARKER, Lawton S. Portrait . . . . .	cv
Parker, Miss. Wood-Carving . . . . .	lxxix
Partridge, Wm. Ordway. Sculpture . . . . .	lxv, lxvi, lxvii, lxviii, lxix, lxx, lxxi, lxxii, lxxiii, lxxiv, lxxv, lxxvi, lxxvii, lxxviii
Pendleton House Collection. Tables, Interiors and Furniture . . . . .	lv, lviii, lix, lx, lxi, lxii, lxiii
Penman, Miss. Ceramics . . . . .	cxix
Perkins, Mary Smyth. Painting . . . . .	xxii
Peters, W. Sketches . . . . .	188, 189, 190, 191
Pilz. Porcelain Figure . . . . .	58
Pollock, Courtenay. Bronze Bust . . . . .	314
Powers, Marion. Painting . . . . .	xxii
Pratt, Bela L. Sculpture . . . . .	38, 39
Price, Mrs. S. Evannah. Ceramics . . . . .	cxvii
QUITTNER, Rudolf. Painting . . . . .	239
RAFFAELLI, Jean Francois. Painting . . . . .	c
Ranzoni, Hans. Painting . . . . .	238
Redfield, Ed. W. Painting . . . . .	159
Reid, Robert. Painting . . . . .	xciii
Ricard. Painting . . . . .	136
Robertson, W. Graham. Painting . . . . .	311
Roche, Patrick. Tea Tray, Silver Potpourri Casket . . . . .	67
Rodin, Auguste. Sculpture . . . . .	150
Rosenkrantz, Baron Arild. Portraits, Paintings, Decorations . . . . .	119, 120, 121, 122, 123, 124
Rothenstein, W. Painting . . . . .	225
Rouland, Orlando. Portraits . . . . .	cxxii, cxxiii, cxxv, cxxvi, cxxvii, cxxviii, cxxix, cxxx
Rousseau, Th. Landscape Sketches . . . . .	219, 221
Rowe, Eleanor. Illustrations. Practical Wood-Carving . . . . .	lxxxiv, lxxxvii
Ruzicka, Othmar. Painting . . . . .	73



# Index

	PAGE
SAFFORD, Sara Wood. Ceramics . . . . .	cxix
St. Gaudens, Augustus. Sculpture . . . . .	37
St. John, Agnes. Bookbindings . . . . .	xxix
Sargent, John S. Portraits . . . . .	iii, xx, cx, 160
Schmitz, Bruno, Architect. Rheingold Restaurant . . . . .	325, 326
Sears, Mary Crease. Bookbindings . . . . .	xxix
Shannon, C. H. Painting . . . . .	145
Shaw, George R. Leather Box . . . . .	xxix
Silberer, Rosa. Sculpture . . . . .	74
Silcock, Architect. Exterior and Plan . . . . .	210, 211
Simon, Francois E. Etching . . . . .	331
Simon, Lucien. Portrait . . . . .	cii
Sinclair, Catharine. Ceramics . . . . .	cxvii
Slason, Mary E. Baskets . . . . .	xxxii
Spooner, Charles, Architect. Exteriors, Plan . . . . .	214
Starr, Ellen Gates. Bookbindings . . . . .	xxix
Steele, T. C. Painting . . . . .	xxiv
Stimson, J. Ward. Well with Ox Yoke . . . . .	cxxi
Stone, A. J. Cups . . . . .	xxvii
Stone, Carpenter and Willson, Architects. Pendleton House. Plans and Exteriors . . . . .	lvi, lvii
Sturm, Paul. Sculpture, Medals . . . . .	245, 246
Sutherland, Robert Lewis. Painting . . . . .	322
TARBELL, Edmund C. Painting . . . . .	xcv
Thacker, A. Dennis, Architect. Plan and Exteriors . . . . .	125, 126
Thaulow, Fritz. Painting . . . . .	146
Thomas, Grosvenor. Painting . . . . .	143
Tolk, C. N. J., Architect. Exterior . . . . .	297
Tomson, Colyn. Portrait . . . . .	61
Troyon, C. Painting . . . . .	139
Turner, C. V. Portraits . . . . .	xlvi
Twachtman, John H. Painting . . . . .	xxi
Tweed, Miss Jane. Embroidered Doiley . . . . .	xxviii
UNDERWOOD, Lowing. Illustration . . . . .	liv
VAN BOSKERCK, R. W. Painting . . . . .	xlvi
Van Marcke, E. Paintings . . . . .	9
Varick, Miss. Woodcarving . . . . .	lxxix
Velasquez. Portrait . . . . .	liii
Verburg, Peter. Bookbindings . . . . .	xxix
Von Herkomer, Hubert, R.A. Portrait . . . . .	312
Von Krauss, F., Architect. Exteriors, Interiors, Fireplace . . . . .	297, 298, 299, 300, 301, 302, 303
Von Reichenbach, Count Waldemar. Painting . . . . .	327
Von Rydingsvärd, Karl. Woodcarving . . . . .	lxxxii, lxxxiii
Von Stuck, Franz. Painting . . . . .	cviii
WALCOT, W. Painting . . . . .	59
Walsh, Miss Helen. Ceramics . . . . .	cxx
Walther. Porcelain Figures . . . . .	56
Walton, E. A. Paintings . . . . .	142, 310
Ward, Miss Hettie L. H. Woodcarving . . . . .	lxxxix
Weir, J. Alden. Painting . . . . .	xcii
Portrait . . . . .	cxiii
West, Walter, R.W.S. Paintings . . . . .	86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99
Wigand, Eduard. Interiors, Fireplace . . . . .	240, 241, 242, 243, 244
Wildeveld, H. Design for Calendar . . . . .	224
Wiles, Irving R. Portrait . . . . .	cxii
Wilkins, H. J. W. Tablet . . . . .	153
Wilkinson, Norman. Painting . . . . .	231
Williams, F. Ballard. Painting . . . . .	xlx
Williams, John. Tea Tray, Electric-light Sconce, Silver Potpourri Casket . . . . .	67
Wood, Edgar. Painting . . . . .	236

## COLOUR INSERTS

BRANGWYN, FRANK, A.R.A. A Coloured Reproduction of a Pastel Study for Portion of Panel at Leeds City Art Gallery . . . . .	184
CHARLES, JAMES. "Disturbing the Fishes." A Coloured Reproduction of the Painting . . . . .	45
COROT, J. B. C. A Lithographic Reproduction of a Sketch . . . . .	131
CRAWFORD, T. HAMILTON. "No. 8 Addison Road, Kensington." Halsey Ricardo, Architect. A Coloured Reproduction from the Drawing . . . . .	307
DECAMPS, E. "Unloading the Ship." A Tinted Reproduction of the Painting . . . . .	13
FERGUSON, J. D. "In Berneval, The Lady in Pink." A Coloured Reproduction of the Painting . . . . .	203
FREDERIC, LEON. "En Pays Flamand." A Coloured Reproduction of the Painting . . . . .	170
HALL, OLIVER. "Allonby." A Coloured Reproduction of the Landscape in Water Colours . . . . .	273
HARPIGNIES, H. "The Old Chestnut." A Tinted Reproduction of the Painting . . . . .	7
KING, JESSIE M. A Reduced Facsimile Reproduction of a Book Illustration . . . . .	315



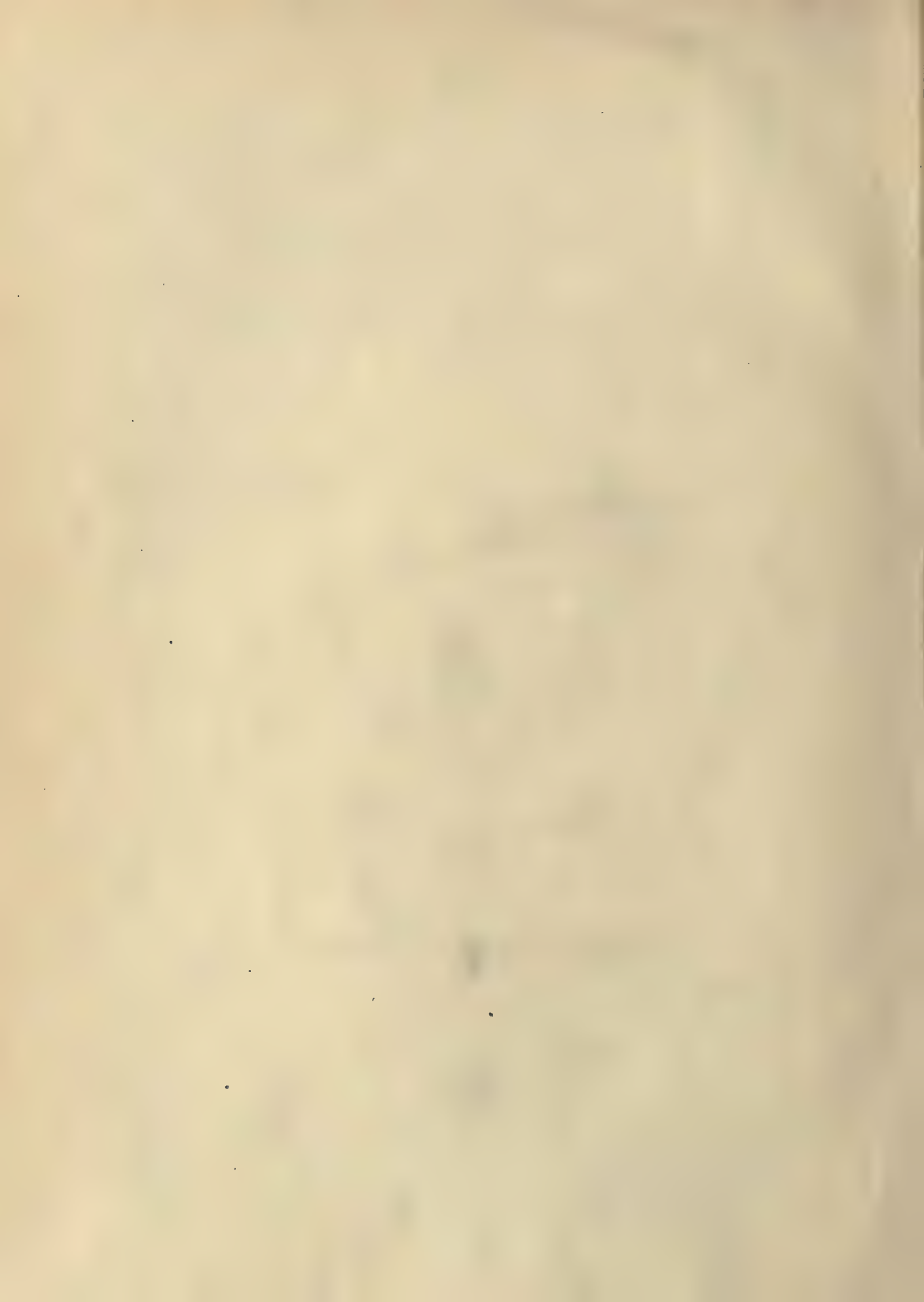
## Index

	PAGE
LASZLO, P. A. "Princess Windisch-Graetz." A Tinted Reproduction of a Portrait . . . . .	254
"Dr. Joachim." A Coloured Reproduction of a Portrait . . . . .	263
LA TOUCHE, GASTON. "Venise: St. Marc Au Soleil Couchant." "La Voile Jaune (Venise)." "Dans Le Parc de St. Cloud." "Les Peupliers (Normandiel)." Coloured Reproductions of Four Oil Sketches . . . . .	107, 109, 111, 113
MEIFREN, ELISEO. "At Pontevedra" and "Washerwomen, Pontevedra." Coloured Reproductions of Two Paintings . . . . .	103
MOIRA, GERALD. "Mosaic Law." "Justice." Two Coloured Reproductions of the Study for the Mural Painting . . . . .	27, 31
MONTICELLI, A. "The Marriage Feast." A Coloured Reproduction of the Painting . . . . .	2
ROULAND, Orlando. Tinted Reproduction of the Portrait of Thomas A. Edison . . . . .	cxxxiii
SILCOCK AND REAY, Architects. "The Churchill Cottage Homes, Somerset." A Coloured Reproduction of the Drawing . . . . .	211
SIMON, FRANCOIS E. "Venise." A Coloured Reproduction of the Etching in Colours . . . . .	331
WEST, WALTER, R.W.S. "The Timber Wagon." A Coloured Reproduction of the Oil Painting . . . . .	86
WILKINSON, NORMAN. "Richard II Holding the Red Rose of Lancaster." A Coloured Reproduction of the Painting . . . . .	231

## BOOKS REVIEWED

<i>A Cruise Across Europe.</i> By Donald Maxwell . . . . .	334
<i>Alhambra.</i> By Albert F. Calvert . . . . .	164
<i>Auguste Rodin.</i> By Frederick Lawton . . . . .	164
<i>Birket Foster, R.W.S.</i> By H. M. Cundall, I.S.O., F.S.A. . . . .	81
<i>Cathedrals of England and Wales</i> . . . . .	164
<i>Costume: Fanciful, Historical and Theatrical.</i> By Mrs. Aria . . . . .	163
<i>Crome's Etchings.</i> By Henry S. Theobald . . . . .	83
<i>Drawings of Thomas Gainsborough.</i> By Lord Ronald Sutherland Gower . . . . .	251
<i>English Costume.</i> Painted and Described by Dion Clayton Calthrop . . . . .	251
<i>Essentials of Aesthetics.</i> By George Lansing Raymond . . . . .	249
<i>Fernand Khnopff.</i> Dumont-Wilden . . . . .	249
<i>Five Italian Shrines.</i> By W. G. Walters . . . . .	82
<i>Garden and Its Accessories.</i> By Loring Underwood . . . . .	liv
<i>Glass.</i> By Edward Dillon, M.A. . . . .	249
<i>Golden Days of the Renaissance in Rome.</i> By Rudolfo Lanciani . . . . .	165
<i>History of Painting from the Fourth to the Early Nineteenth Century.</i> By Richard Muther . . . . .	li
<i>Houses and Gardens.</i> By M. H. Baillie Scott . . . . .	83
<i>Illustrated Catalogue of a Loan Collection of Portraits of English Historical Personages Who Died Between 1714 and 1837</i> . . . . .	165
<i>Isadora, Duncan.</i> By Gordon Craig . . . . .	81
<i>Leonardo da Vinci.</i> By Mr. C. Lewis Hind . . . . .	251
<i>Les Cartes-à-Jouer du Quatorzieme au Vingtieme Siecle.</i> Par Henry Rene d'Allemagne . . . . .	333
<i>Manual of Wood-Carving</i> . . . . .	251
<i>Northern Spain.</i> By Edgar Wigram . . . . .	167
<i>Notes—Books of Leonardo da Vinci.</i> By Edward McCurdy . . . . .	166
<i>Old English Wood-Carving Patterns</i> . . . . .	251, lxxxv
<i>Oliques: The Reminiscences of a President.</i> By Sir Wyke Bayliss, P.R.B.A. . . . .	83
<i>Original Drawings of the Dutch and Flemish Schools in the Print Room of the State Museum at Amsterdam.</i> Selected by the Director, E. W. Moes. . . . .	250
<i>Ornamental Designs for Art Workers</i> . . . . .	251
<i>Poetical Works of William Blake.</i> By E. J. Ellis . . . . .	166
<i>Porcelain. A Sketch of Its Nature and Manufacture.</i> By William Burton . . . . .	334
<i>Practical Wood-Carving.</i> By Eleanor Rowe . . . . .	251, lxxxvii
<i>Rubaiyat of Omar Khayyam.</i> Translated by Edward Fitzgerald. Designs by Frank Brangwyn, A.R.A. . . . .	165
<i>Sketches from Normandy.</i> By Louis Becke . . . . .	334
<i>Staffordshire Pots and Potters.</i> By G. Woolliscroft Rhead, R.E., and Frederick Alfred Rhead . . . . .	84
<i>Studies in Pictures.</i> By John C. Van Dyke . . . . .	lii
<i>Thomas Stothard.</i> By A. C. Coxhead . . . . .	334
<i>Thoughts on Art and Life.</i> By Leonardo Da Vinci . . . . .	liii
<i>Velasquez.</i> By A. De Beruete . . . . .	168
<i>Venice.</i> By Pompeo Melmonti. Translated by Horatio F. Brown . . . . .	333
<i>Westminster Abbey and the King's Craftsmen.</i> By W. R. Lethaby . . . . .	250
<i>Wood-Carving Designs.</i> By Muriel Moller . . . . .	lxxxvi













"THE MARRIAGE FEAST." BY A. MONTICELLI.  
(By Permission of Messrs. The Agnew & Sons and Messrs. The Art & Son.)



# THE STUDIO

**T**HE ARTIST'S STUDIO  
 AND THE ARTIST'S LIFE  
 BY THE EDITOR

THE ARTIST'S STUDIO AND THE ARTIST'S LIFE, BY THE EDITOR. This book is a collection of articles on the life and work of artists, written by the editor of THE STUDIO. It is a book for the artist and the art lover alike. It is a book that will give you a new insight into the life of the artist and the art world. It is a book that will give you a new appreciation of the art of the past and the art of the present. It is a book that will give you a new understanding of the art of the future.

THE ARTIST'S STUDIO AND THE ARTIST'S LIFE, BY THE EDITOR. This book is a collection of articles on the life and work of artists, written by the editor of THE STUDIO. It is a book for the artist and the art lover alike. It is a book that will give you a new insight into the life of the artist and the art world. It is a book that will give you a new appreciation of the art of the past and the art of the present. It is a book that will give you a new understanding of the art of the future.

THE ARTIST'S STUDIO AND THE ARTIST'S LIFE, BY THE EDITOR. This book is a collection of articles on the life and work of artists, written by the editor of THE STUDIO. It is a book for the artist and the art lover alike. It is a book that will give you a new insight into the life of the artist and the art world. It is a book that will give you a new appreciation of the art of the past and the art of the present. It is a book that will give you a new understanding of the art of the future.







"THE MARRIAGE FEAST," BY A. MONTICELLI.

A. Prime



# THE STUDIO

## THE COLLECTION OF MR. ALEXANDER YOUNG. FIFTH AND CONCLUDING ARTICLE.

IN dealing with the pictures of Mr. Alexander Young we have endeavoured to convey to the reader some idea of the remarkable series of works of the Barbizon and Modern Dutch Schools which formed the nucleus of the collection, giving to it that distinction which has won fame and admiration in artistic circles all over the world. It has already been said that it was the high level of excellence rather than the great number of pictures which was the most prominent feature of these two sections of the collection, and for this reason it has not always been easy in discussing the works individually to avoid fulsome praise and to retain a right sense of proportion. To describe, for instance, such groups as those of the Corots or of the Daubignys requires some restraint, lest by continual praise we over-tax the patience of the reader

and fail to convince him of their undoubted excellence. And yet the impression produced on those fortunate enough to see these works cannot be other than one of wonderment, as picture after picture is seen to possess the finest qualities of the master.

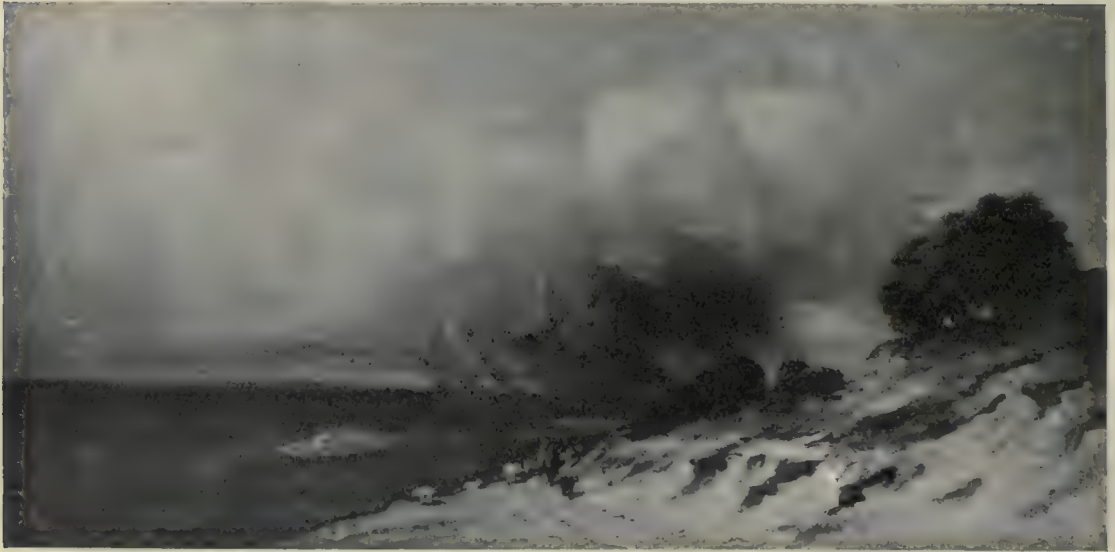
To those who have enjoyed the privilege of viewing *in toto* this remarkable collection, so thoroughly and completely representative of the works of the two schools mentioned, and brought together through the unerring judgment and indefatigable searching of a collector of unusual foresight and artistic instinct, the dispersal of the pictures must be a matter of some regret. Yet there is some consolation to be found in the fact that while up to the present the collection has only been accessible to the favoured few, some of the finest examples have already been acquired for public galleries, where they will be a constant source of enjoyment to thousands of visitors. Although we have not yet heard that any of our own public



"THE WINDMILL"

BY GEORGES MICHEL

## *The Alexander Young Collection—Conclusion*



"THE SHEPHERD AND THE STORM"

BY GEORGES MICHEL

collections will benefit in this way, it is sincerely to be hoped that this unique opportunity of filling a discreditable gap in the national collection will not be allowed to slip through our hands.

Compared with the admirable examples of the Barbizon and modern Dutch painters, the rest of

the collection is of but moderate interest beyond the series of works by Constable, to which we have already referred in a previous article, and even these cannot be considered important specimens of the English master's art. We have, however, selected as illustrations to this article some



"STORMY WEATHER"

BY H. HARPIGNIES



*The Alexander Young Collection—Conclusion*



"THE EDGE OF THE FOREST"

BY H. HARPIGNIES

works by modern French painters which are worthy of notice. Amongst those by the older men the two landscapes by Georges Michel, *The Windmill*

(p. 3), and *The Shepherd and the Storm* (p. 4), both large and imposing canvases, strongly suggest the old Dutch artists and our own Norwich School.



"THE LOIRE AT BRIÈRE"

BY H. HARPIGNIES

## *The Alexander Young Collection—Conclusion*

Born in Paris in 1763, Michel was but little known or appreciated during his lifetime, and it was not till after his death, in 1843, that his pictures began to attract attention. One of the first to break away from the iron band of classicism and go direct to nature for his inspirations, he is to be considered amongst the forerunners of modern landscape painting. The two excellent compositions given here are good examples of his later period—big in conception and treatment and fine in atmospheric qualities. Particularly noteworthy in *The Windmill* is the play of sunlight in the foreground and on the buildings of the town seen in the far distance. A somewhat similar effect is to be observed in *The Shepherd and the Storm*, with threatening storm-clouds rolling across the sky. It should be mentioned that a beautiful mezzotint of *The Windmill* has been executed by Mr. George Clausen and published by Messrs. Goupil & Co. It is a sympathetic and dignified translation, faithfully retaining all the fine atmospheric qualities of the original.

Harpignies, one of the last survivors of the famous landscapists of 1830, has faithfully upheld

the doctrines of the men of Fontainebleau. His work always bears the impression of direct and truthful observation, together with a marked individuality of expression. *The Pathway at St. Privé* (p. 6) is one of his most pleasing pictures. Without losing any of the vigour and distinction which characterise his more familiar work, it lacks that hardness of outline which sometimes detracts from the beauty of his art. Poetic in feeling and refined in colour, it possesses a soft luminous atmosphere reminiscent of Corot. In direct contrast to this is the small canvas *The Old Chestnut* (p. 7), a strong and virile composition in which the great bare trunk in the centre stands out in strong relief against a dark mass of foliage. This is a typical example, painted as recently as 1898, when the veteran artist was in his eightieth year. *Stormy Weather* (p. 4) is an admirable little water-colour, dramatic in feeling and broadly executed. Another artist who was to some extent a product of the Barbizon School was Emile van Marcke, the pupil of Constant Troyon. He excelled in the painting of cattle, though in this direction he never attained to quite the same position as



"PATHWAY AT ST. PRIVÉ"

BY H. HARPIGNIES





"THE OLD CHESTNUT." BY H. HARPIGNIES.  
(By Permission of Messrs. The Artwork & Sons and Messrs. Walter & Son.)







"COWS AT A POOL."

BY E. VAN MARCKE



"CATTLE AT PASTURE"

BY E. VAN MARCKE

## The Alexander Young Collection—Conclusion

his master, nor did he possess Troyon's unusual gifts as a landscape painter. Nevertheless, he produced many works which are distinctly fine achievements, and gained for him considerable popularity. His *Cattle at Pasture* (p. 9) in the collection is one of his best pictures, rich in colour and revealing much careful study. Equally characteristic, but lower in tone, is the *Cows at a Pool* (p. 9), an evening effect with a light grey sky and some pleasing soft green tones in the landscape.

Julien Dupré is also represented by a cattle picture of more than ordinary merit, *Dans les Champs* (p. 11), which has been admirably etched by Lionel le Couteux. This picture shows unusual freedom and vigour, and is considered to be one of the artist's most successful efforts. The figure of the woman as she struggles to hold back the powerful beast striving to get to the brook is well drawn, while the action of the cow is rendered with considerable skill.

Among the French peasant painters of the last

century, Léon Lhermitte was one of the least poetic. The pathos and tragic sentiment which in the works of Millet appeal so strongly to the emotions, the tender, almost refined, note underlying the pictures of Bastien-Lepage are absent, and in their place we find a touch of realism undisturbed by any emotional element. Lhermitte studied the peasants as they toiled in the fields and workshop, and he depicted them with truth and directness just as they appeared to him. The position which Daubigny held amongst the landscape painters, Lhermitte filled amongst the peasant painters, recording what he saw around him simply and with due respect for the dignity of nature. Good as his oils and water-colours usually are, it was perhaps in his chalk drawings that he was best able to express himself. Of the two reproduced here, *La Tisseuse* (p. 12) is an excellent example of his interiors, broad and vigorous in execution, and showing a right feeling for the subtle rendering of light and shade. *The Market Place* (p. 12),



"THE FISHERMAN'S WIFE"

BY JULES BRETON





"DANS LES CHAMPS"  
BY JULIEN DUPRÉ

## The Alexander Young Collection—Conclusion



"LA TISSEUSE"

BY LÉON LHERMITTE

without displaying any remarkable qualities, is an agreeable study of village life. Jules Breton, another painter of the humble life of his country, is represented by a large canvas called *The Fisherman's Wife* (p. 10). His types are never so convincing as those of Lhermitte; they do not show

the same intimate knowledge of the peasant. The figure in the picture given here is admirably drawn, but the pose is awkward and unnatural, not to say affected.

As a frontispiece to this article we give a facsimile reproduction of *The Marriage Feast* by that master of colour, Monticelli. It is an exceptionally fine example of his art. Weird and fantastic in conception, its rich and luscious tones of red and gold, with here and there a note of blue or green, form a veritable feast of colour. In an appreciation of the artist which appeared in the Memorial Catalogue of the

French and Dutch Loan Collection shown at the International Exhibition, Edinburgh, in 1886, the writer says: "With Monticelli the be-all and end-all of painting was colour. A craftsman of singular accomplishment, to tint and tone he yet subordinated drawing, character, observation—three-fourths



"THE MARKET PLACE"

BY LÉON LHERMITTE





**"UNLOADING THE SHIP." BY E. DECAMPS.**  
*(By Permission of Messrs. Thos. Agnew & Sons and Messrs. H. Allis & Son.)*





*The Alexander Young Collection—Conclusion*



"ANTWERP FROM THE RIVER"

BY E. BOUDIN



"THE WHARF"

BY E. BOUDIN



"PONTRIEUX SHIPPING"

BY E. BOUDIN

of art. Delacroix and Turner used, it is said, to amuse themselves with arrangements in silks and sugarplums; and what they did in jest, or by way of experiment, was done by the Marseillais in sober earnest, and as the last word of art. True it is that he has a magic—there is no other word for it—of his own: that there are moments when his work is infallibly decorative as a Persian crock or a Japanese brocade; that there are others when there is audible in these volleys of paint, these orchestral explosions of colour, a strain of human poetry, a note of mystery and romance, some hint

of an appeal to the mind. As a rule, however, his art is purely sensuous. His fairy meadows and enchanted gardens are so to speak 'that sweet word Mesopotamia' in two dimensions; their parallel in literature is the verse that one reads for the sound's sake only—in which there is rhythm, colour, music, everything but meaning."

An individualist, original both in his forcible interpretations and vigorous technique, Decamps was in some ways a disappointing

artist. At times he produced work which, in its large and noble conception, its suggestion of the heroic, seemed to hold promise of a success which he never attained. His influence on his contemporaries was proved by the number of his imitators; yet it cannot be said that he created a school. Most of his best work was done in the East, where he found ample scope for indulging his imagination and satisfying his love for light and colour. *Unloading the Ship* (p. 13) is a small picture of good quality, large in treatment, and painted with a broad, firm touch. The agreeable tonality is enhanced rather than disturbed by



"BY THE SEA"

BY E. BOUDIN





"THE TUILERIES GARDENS"

BY S. LÉPINE



"THE TUILERIES GARDENS"

BY S. LÉPINE



"MOONLIGHT BY THE RIVER"

BY S. LÉPINE

the deep blue patch of sky and the striking red note formed by the cap of the figure in the foreground.

In strong contrast to this virile piece of painting is the small study *The Artist's Model* (p. 21), by

key, pictures likely to improve in tone and quality. The most pleasing is *The Wharf* (p. 15), with its vast expanse of sky and feeling of atmosphere. In *Pontrieux* (p. 16) the brushwork is tighter, and the treatment and execution show a distinct leaning

that rare master Barge, of whose life little is known. He was a pupil of J. L. Gérôme, and besides his pictures he executed some lithographs after various old and modern artists. There are three examples of his painting among Mr. Young's pictures, all studies for the splendid *Model* now in the collection of Mrs. Guthrie of Mayfair. The one which is given here is an exquisite little work, in which the beautifully modelled figure, with its subtle flesh-tones, is set against a delicate salmon background.

Eugène Boudin, generally considered amongst the impressionists, is represented by some interesting examples, mostly painted in a low



"PONT NOTRE DAME"

BY S. LÉPINE



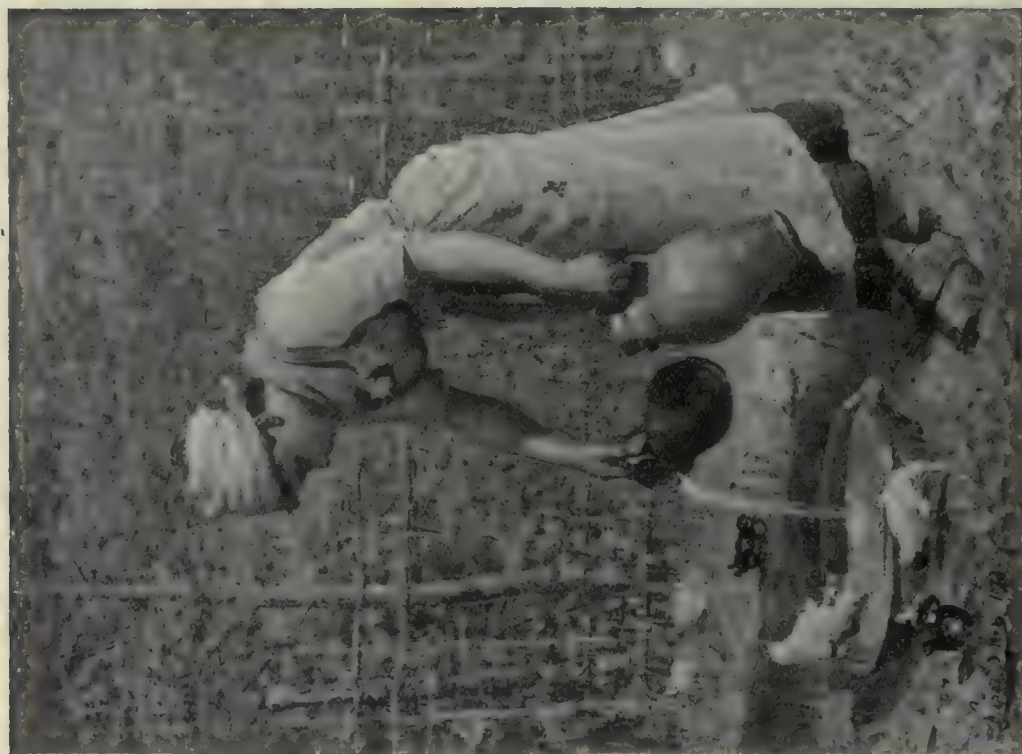


"WINTER." BY  
GUSTAVE JACQUET



"GATHERING FAGGOTS"

BY PIERRE BILLET



"THE DUCKLINGS' BATH"

BY PIERRE BILLET



## The Alexander Young Collection—Conclusion



"GIRL RESTING"

BY PIERRE BILLET

towards the old Dutch painters. *By the Sea* (p. 16), however, is quite modern in feeling; the various hues of the dresses, red, mauve, pink, etc., are skilfully arranged. An agreeable feature is the delicate blue of the sky with the small grey clouds floating across it.

The beauties of Paris have never been more successfully presented than they are in the pictures of Lépine. The numerous views he has given us form a remarkable series of works, which are not only faithful renderings of the scenes depicted, but they are impregnated with the atmosphere of the French capital. Take, for instance, his two small pictures of *The Tuileries Gardens* (p. 17), apart from their high technical qualities, they possess that instinctive charm of association which will appeal to all who know Paris well. Equally interesting will they find the small *Pont Notre Dame* (p. 18), painted with vigour and directness, and the *Moonlight by the River* (p. 18), where the artist has instilled into a scene of everyday



"THE ARTIST'S MODEL"

BY CHAS. BARGE

## The Alexander Young Collection—Conclusion



"HAYMAKERS"

BY PIERRE BILLET

life a touch of romance. Mention should also be made of a small head by Gustave Jacquet called *Winter* (p. 19), and a number of interesting figures by Pierre Billet, some of which are reproduced here.

Though Mr. Alexander Young's name will

as well as the breezy atmosphere of a Maris. And may it not be that this is one of the secrets of his success as a collector that he approaches art with an open mind, relying on his own instincts rather than on the dictates of fashion.

E. G. HALTON.



"AVANT LA PÊCHE"

BY PIERRE BILLET





"THE YOUNG SHEPHERDESS"  
BY PIERRE BILLET

## *Professor Moira's Recent Mural Decorations*

**P**ROFESSOR MOIRA'S RECENT MURAL DECORATIONS. BY A. LYS BALDRY.

It can hardly be said that there is available at the present time a sufficiency of opportunities for those of our artists who are able and willing to devote themselves to the more important forms of decorative painting. The value of mural decoration, its educational significance and its artistic interest, are not properly appreciated in this country; and, as a consequence, a great number of chances which could be turned to admirable account are denied to men whose capacities entitle them to the fullest measure of encouragement. Scores of public buildings in London and the provinces are allowed to remain in a condition of dingy bareness, or, worse still, are left in the hands of the journeyman house-painter, simply because we as a nation have not yet realised that decoration, rightly understood and correctly applied, is among all modes of artistic expression the worthiest of consideration and the most capable of producing memorable results. So little, indeed, do we realise what are the claims of the decorative artist, that we are apt to allow our attitude of passive indifference to his efforts to become one of active opposition; we disparage him as an inferior craftsman and as a worker who asks for an amount of attention to which he has no right. We rank him with the house-painter and reckon him as of small account in the art world.

The consequences of this foolish popular attitude are, as might be expected, particularly harmful. The public indifference is made by the officials who have charge of the erection of important buildings an excuse for evading their responsibili-

ties to decorative art, and is used as a screen for their own deficiencies in taste. As there is no urgent demand for the encouragement of the finest type of decoration, the most trivial and commonplace kind of work is usually accepted, because it is cheap and easily obtained, and because it imposes no strain upon the intelligence of the people to whom the duty of making a selection is entrusted. What is good enough for the man in the street seems quite satisfactory to the official mind, which is constitutionally intolerant of all criticism from the expert.

But by constant concession to uneducated opinion the position of decorative art in this country has been very unfairly affected. If we had treated it with the same consideration that it has received abroad, we should have had by now an



HALL OF NEW CENTRAL CRIMINAL COURT, OLD BAILEY





ENGLISH LAW." STUDY FOR MURAL PAINTING  
AT THE NEW CENTRAL CRIMINAL COURT  
OLD BAILEY. BY GERALD MOIRA

## *Professor Moira's Recent Mural Decorations*



STUDY FOR MURAL PAINTING BY GERALD MOIRA

active and highly-trained school of decorators, able to deal efficiently with the most exacting problems of design. We should not be compelled to deplore the many departures from good taste which at the present moment offend people who have studied properly the fundamental principles of decoration, and we should not so often have occasion to resent the misuse of opportunities which under right conditions could be utilised with magnificent effect. The men who by knowledge and training are fitted for great undertakings would have the chance of doing themselves credit, and the inexperienced worker would not be permitted to make himself ridiculous by attempting things far beyond his reach.

For it must not be forgotten that, even as matters stand, there are possibilities of improvement if only popular opinion can be awakened to the

need for wiser dealings with the decorative problems which every now and again present themselves for solution. We have artists on whom we can rely, fine craftsmen whose efforts deserve the sincerest approval and whose right to act as leaders in a 'great decorative revival is beyond dispute. With these men to show the way it would be easy enough to start a movement which would bring us before long into an honourable place among the nations which treat art not as a mere fantasy to be despised by practical men but as an important factor in national progress and national well-being. These artists, despite popular indifference and official discouragement, have wrought loyally for the advancement of the noblest form of design, and for the destruction of that pernicious delusion that decoration is a minor art which is beneath the notice of the worker who has aspirations to be counted among the masters. That they have had even the barest justice done to them cannot be said; their opportunities have been few and not always of the best, but they have worked seriously and with admirable consistency, and what they have done is to be heartily welcomed as an instalment



STUDY FOR MURAL PAINTING

BY GERALD MOIRA





[illegible][illegible]

.....





"MOSAIC LAW." STUDY FOR MURAL PAINTING IN THE NEW CENTRAL  
CRIMINAL COURT. OLD BAILEY, BY GERALD MOIRA.







STUDY FOR MURAL PAINTING

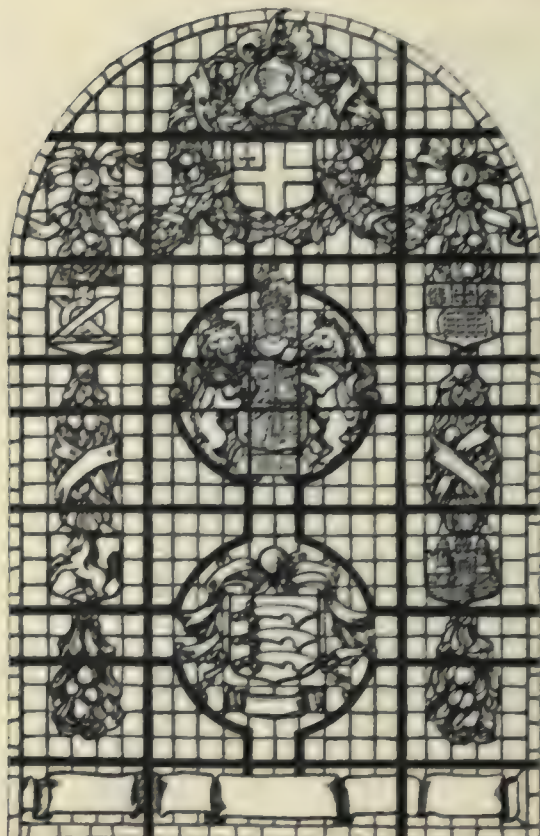
BY GERALD MOIRA



STUDY FOR MURAL PAINTING

BY GERALD MOIRA

## *Professor Moira's Recent Mural Decorations*



STAINED GLASS WINDOW, NEW CENTRAL CRIMINAL COURT  
DESIGNED BY GERALD MOIRA

of the even greater achievement which is to be expected of them in the future.

As one of the most active of these artists who are crying in the wilderness of British bad taste, a particular debt of gratitude is due to Professor Gerald Moira. He has done much during the last few years to prove what are the possibilities of mural decoration in the hands of a man who aims at refinement of style and subtleties of imaginative expression. A firm and decisive draughtsman and a resourceful designer, he has a remarkable grasp of the greater essentials of this form of practice. His work is always large in manner, broad and dignified, and distinguished by that monumental quality which is necessary in paintings destined to serve as features in an architectural scheme. With excellent judgment he avoids the pitfalls which are apt to bring disaster to the unwary decorator; he neither weakens the effect of his paintings by insisting too much upon minor details, nor does he lose significance by adopting too rigid and formal conventions. He never commits that commonest of all mistakes, the treatment of a

wall painting in a merely pictorial manner; his instinct is too sound and his method too intelligent to allow him to depart so injudiciously from the legitimate direction of decorative art.

The better qualities of his work are displayed to special advantage in the series of paintings he has recently executed in the new Central Criminal Court building which has been erected on the site of Newgate Prison, in the Old Bailey. In this building, with its many architectural beauties and its richness of ornamentation, he evidently found much to inspire him, and he has entered thoroughly into the spirit of his surroundings. The least touch of triviality in his decorations, the least inclination towards prettiness, would have put him out of relation with the architect's intentions, and any error in the opposite direction towards sombre reticence or ponderous simplicity would have made his paintings unsuitable for an interior which, with all its dignity, is yet light in effect and free from any excess of severity. He has steered the appropriate middle course with the soundest discretion, and has combined in his wall paintings breadth of treatment and rhythmical distribution of lines and masses with freshness of colour and delicacy of tone. His work keeps its place in the building, and is neither effaced by the architectural accessories nor is it forced into undue prominence



STUDY FOR MURAL PAINTING BY GERALD MOIRA



THE HISTORY OF THE CITY OF YORK  
FROM THE FIRST SETTLEMENT TO THE PRESENT TIME  
BY JOHN HALLAM, ESQ. F.R.S. &c.  
VOLUME II.









"JUSTICE." STUDY FOR MURAL PAINTING IN THE NEW CENTRAL  
CRIMINAL COURT, OLD BAILEY, BY GERALD MOIRA.





## Professor Moira's Recent Mural Decorations



STAINED GLASS WINDOW, NEW CENTRAL CRIMINAL COURT  
DESIGNED BY GERALD MOIRA

by its insistence of manner. It has, indeed, in ample degree the virtue of fitness, and for this it can be commended without reserve.

It is in the hall on the first floor of the building that Professor Moira's decorations are to be found. He has filled three lunettes at one end of the hall with symbolical figure subjects, the spandrels between the lunettes, the panels in the central dome, and the spaces on either side of the large window on the staircase—the three lunettes at the other end of the hall have been entrusted to Sir W. B. Richmond. The most notable of Professor Moira's lunettes is that on the end wall, a composition in which Justice, scales in hand, stands as the central figure with other figures, typifying all ranks of society, grouped about her. The arrangement of the picture is excellently free from dry formality and from that obviousness of placing, which is too often the fault of ill-considered design; the lines which dominate the composition are very skilfully interwoven, and the balancing of the colour areas is extremely judicious. There is evidence throughout of the most careful adjustment, and yet the whole thing, complex and in a sense elaborate as it is, has a remarkable degree of

spontaneity and dramatic suggestion.

The other two lunettes on the side walls are planned on simpler lines and have less of the dramatic element. The figures are fewer, the masses larger and more defined, and the pattern is more plainly presented. But they are certainly not lacking in originality or in that personal note which gives distinction and authority to everything the artist produces. The subjects, *Mosaic Law* and *English Law*, hardly called for the same pictorial elaboration which was not only permissible, but expedient, in the *Justice* composition; and, moreover, the positions assigned to these two lunettes made greater simplicity desirable. The three paintings, however, are perfectly in harmony and take their places rightly

in the complete scheme of decoration.

In the dome there are four panels separated by decorated ribs, and in these panels Professor Moira has introduced single figures which symbolise *Art*, *Truth*, *Labour*, and *Learning*, the dominant forces by which civilisation is directed. These panels, again, depend for their effect upon largeness of general design rather than intricacy of detail, and they are painted in light tints, so that they may agree with the more delicate colouring of the ceiling and dome. The richer tones of the lunettes would have been out of place overhead, and would have tended to reduce the appearance of height in the hall; by this gradation of colour the sense of space is increased.

The stained-glass windows which light the staircase and the centre of the hall were fortunately also entrusted to Professor Moira, and he was able to deal with them as parts of his general decorative plan and to bring them into sympathy with the rest of his work. He has chosen in designing them to follow the tradition to which we owe some of the finest of the mediæval stained glass, and has used his colour masses with careful consideration for their relation to the white glass in which they are

## American Sculpture of To-day

set. The conventional details he has employed and the frank formality of arrangement he has adopted can be commended; a pictorial window more freely treated would have jarred with his mural paintings and would have put them at a manifest disadvantage. He is too shrewd an artist to fritter away his effects by allowing any discordance to be felt between the various sections of the scheme for which he is responsible.

This, indeed, is one of his chief merits as a decorator, that he aims from the first at unity and completeness, and studies his work as a whole before he gives his attention to the minor details. The scrappy and inconsequent methods of the half-taught designer, the irresponsibilities of the man who builds up laboriously an incoherent plan out of bits of ill-assorted material which he has gathered in many directions, never have had a place in Professor Moira's practice. His faculty for seeing things largely—from outside, as it were—is instinctive with him, and he has cultivated it until it has become the vital principle of his art. It is shown as convincingly in what he has done at the Central Criminal Court as it has been, in the past, in the many undertakings which he has carried through to well-earned, and therefore well-deserved, success. And we may fairly hope that he will have in the near future even greater opportunities of using this faculty in work which will prove even to the dullest members of an unsympathetic public that a decorator with his gifts deserves a place of high honour among the greater artists whom this country has produced.

A. L. BALDRY.

## AMERICAN SCULPTURE OF TO-DAY. BY SELWYN BRINTON, M.A.

JOHN QUINCY ADAMS WARD still remains to us as the doyen of modern American sculpture. For Ward's first statuette of *The Indian Hunter* carries us as far back as 1857; while his monument of *General Garfield* in the Capitol grounds at Washington, with its admirable base figures of *The Warrior*, *The Student*, and *The Statesman*, dates from 1887, and his fine portrait figure of *Henry Ward Beecher* at Brooklyn from 1891. But the name of St. Gaudens brings us more directly



"ALMA MATER" (COLUMBIA UNIVERSITY)

BY D. C. FRENCH





STATUE OF JOHN RUSKIN  
BY GUTSON BORGLUM

## American Sculpture of To-day

to the full tide of present-day American sculpture. If Ward is still with us as a strong and sane influence, Augustus St. Gaudens stands in the front of American contemporary art, where his position is assured beside such men as Lafarge and Daniel Chester French.

Of mixed French and Irish descent, St. Gaudens while a boy studied with a cameo cutter in New York, drawing at this time in his evenings in the life class of the Academy of Design. Thus, even before he reached manhood the young student had a sure mastery of the essentials of his craft; and when at length he found his way to the "Beaux-Arts" he was equipped to gain the fullest advantage from his weekly figure, modelled from the life, and from the companionship of such men as Bastien-Lepage and Mercié. Thus, in 1874, he returned to the States again fully prepared for his life work; and the result was seen when, four years later (1878), he gained his commission for the statue of *Admiral Farragut*, which still stands in its place in Madison Square. Here, as in his *Abraham Lincoln*, Mr. St. Gaudens was assisted in the architectural setting by the late brilliant architect, Stanford White; the result we shall find to be harmonious and entirely satisfying. The Admiral "stands on his feet," at rest within the pose; he is yet alive with force, and looks keenly out on the world, a born leader of men. The treatment of the pedestal itself is novel and daring. For the contour of these figures on the *exedra* flows easily, is entirely decorative, yet subordinated to the bronze above: here a sword is introduced with perfect harmony of effect, there a fish sports in the water and a crab crawls upon the shore below. Perhaps the artist has never transcended this figure, which has stood in its place now for twenty-five years; but in his *Abraham Lincoln*, at Chicago (Lincoln Park), he created one of the finest portrait statues of modern times—a figure instinct, as the man himself was, with vital force. His *Deacon Chapin* presents to us, with a certain humour in its rendering, the sturdy, uncompromising Puritan, with his staff and Bible; while in the Rock Creek Cemetery, a few miles without Washington, I found by his hand one of the most noticeable and overpowering

presentments of all modern art. For I should not hesitate to call this the most impressive monument to the dead which I have seen, or expect ever to see. Dark fir-trees surround an enclosed space, where a marble seat or *exedra* of Scotch granite, very highly polished, faces the shrouded form of a woman of bronze, seated herself too upon a great slab of granite. The very soul of tragedy seems to dwell in that veiled form, set apart within its grove of trees in the quiet graveyard.

With two noble monuments to the war I must leave (for space compels) this great and imaginative



"GENOA"

BY AUGUSTUS LUKEMAN





*(Photo. by Bogart)*

MONUMENT TO GENERAL SHERMAN  
BY AUGUSTUS ST. GAUDENS

## American Sculpture of To-day

modern sculptor. Colonel Robert Gould Shaw rode forth at the head of his black regiment in May of 1863. The story runs that when, after the battle, they sought his body from the enemy they were told that he was buried "with his niggers." In this monument, which I have just visited at Boston, there is a wonderful sense of what has been called "fateful forward movement." In that long line of bayonets carried at the slope, in the set faces and swinging march of the men, in the mounted leader who rides out to his fate within their midst, all goes forward, advances, moves on even in the bronze relief—we feel there is no going back here, though it may be death that awaits on the other side.

The same feeling comes to us in another way in that noble equestrian statue, in gilded bronze, of General Sherman, which is at the entrance of Central Park from Fifth Avenue. I can here give my readers an excellent reproduction, so need not to describe in detail this fine work.

Daniel Chester French was born in New Hampshire in 1850: working awhile at Brooklyn with John Quincy A. Ward, he has told me he gained much also while at Boston from Dr. Rimmer's lectures on anatomy. His first commission of *The Minute Man* was designed when he was but twenty-three years of age, and unveiled in 1875; this interesting work is still in place at Concord, Mass. The year 1879 saw his excellent *Portrait Bust of R. W. Emerson*—that bust of which the sitter said, "The trouble is that the more it resembles me the worse it looks"; but he added later, "That is the face I shave." Mr. French has more than once spoken to me of those delightful hours which in his earlier life he had spent with the Sage of Concord, who

seems to have been beloved by all who knew him in that little New England community.

A man of immense industry, and devoted with his whole heart to his profession, Mr. French has produced a large output of portrait and monumental work which has, as its hall-mark throughout, the same purity and lofty dignity of conception. His influence has thus been as great as that of St. Gaudens in elevating the standard of modern American sculpture. I hope, some time later, to treat his work in more detail in a special article, but it is of interest to note here how he has used the portrait bust in combination with decorative sculpture to get an original and unconventional effect. His admirable monument of the Irish poet, John Boyle O'Reilly, at Boston is a successful example of this



BUST OF BISHOP HUNTINGTON

BY BELA LYON PRATT



## American Sculpture of To-day



STATUE OF GOVERNOR WINTHROP BY BELA L. PRATT

treatment, and not less so the *Richard Hunt Monument* in Central Park at New York.

An important work which was being carried through when last summer I visited Mr. French's studio at Glendale was the commission for the four large groups at the entrance of the New York Customs House, now in construction from Mr. Cass Gilbert's design. These groups represent the four continents of Europe, Asia, Africa and America, from all of which, presumably (since the McKinley tariff), the New York Customs derive some slight pecuniary assistance.

Together, these four groups will give dignity to the entrance of the new building, whose pediment is adorned with some excellent figures by the leading younger sculptors of to-day.

One of the best among these is the fine male figure of *Genoa*, by Mr. Augustus Lukeman. Mr. Lukeman was a pupil of Daniel Chester French, and studied later at Paris under Falguière, returning thence to work again in Mr. French's studio. His group of *Music* at the St. Louis Exposition attracted attention, and his is the figure of *Manu*, one among a line of law-givers outside the Appellate Courts at New York. Here, in the Customs, his *Genoa* stands upright and firm on his feet—a finely conceived mediæval figure. Many of the figures beside this on the front of the Custom House were already in place before I left New York last summer, and include *England* and *France* (by Grafty), *Germany* (Jagers), *Denmark* (Gillett), *Portugal* (an armed knight) and *Holland* (Dutch sixteenth-century costume), by Louis St. Gaudens; *Spain* and *Venice* (the latter a Doge); then the *Genoa*; *Phœnicia* (a female figure by Ruckstuhl), *Rome* (a warrior), and *Greece* (draped female figure by Elwell).

I turn now to one of the most brilliant among the younger generation of American sculptors. In



"THE FOUNTAIN OF YOUTH"

BY BELA L. PRATT

## American Sculpture of To-day

1885 Frederick Macmonnies had already won the *concours d'atelier* at the "Beaux Arts," and his *Diana* at the Salon of 1889 gained him an honourable mention. His *Columbian Fountain*, in 1893, brought Mr. Macmonnies fully before the American public, and was one among the many successes of the great Exhibition. No less admirable is his *Sir Harry Vane* of the Boston Public Library; and it was for the central square of this library that his *Bacchante*—who seems inbreathed with the very rapture of life and movement—was originally intended, though she has now found a home within the Metropolitan Museum. His *Shakespeare* of the Rotunda in the Washington Congressional, is a very original and interesting portrait of the bard, in which the archaism has a certain attraction, though the likeness has too been carefully studied; and in the Washington Library are his admirable *Doors of Bronze*, with their finely handled figures in low-relief of *Intellectus* and *Humanitas*.

Among the younger sculptors now working at New York perhaps none is of more interest and promise than Mr. Gutson Borglum; in his work I feel more of M. Rodin's influence than in that of any other American sculptor whom I know personally. Mr. Borglum knows England well; he worked here for several years, and is a many-sided man, taking an interest in painting as well as sculpture, and being also a keen horseman. This side of his life leads me naturally to speak of his remarkable group of *The Mares of Diomed*, which has now found a place within the Metropolitan Museum. Five horses are here stampeding to the water: on one of them a nude figure manages to keep his seat, and the whole movement is headlong, vividly transitory. Absolutely different in conception is his *Ruskin*—a figure monumental in its repose. This fine portrait study was taken in the last year of the great critic's life at Windermere, and met M. Rodin's full approval. There is real characterisation in Mr. Borglum's portrait work. His *John W. Mackay* promises this, and is a really brilliant study; and the last work of the artist's, which I shall mention is his *Centaur*, on which he is now busied. Possibly next year's Salon may see this group completed.

Mr. Elwell I have mentioned in speaking of the Custom House figures; and personally I must own to the great attraction to myself of the work of Mr. Frederick Ruckstuhl. He first attracted my notice in his beautiful marble figure of *Evening* in the Metropolitan; in its masterly treatment of the nude this upright figure compares in modern American work with George Grey Barnard's seated *Maiden-*

*hood* or Stewardson's *Bather* in the same museum, though it is heavier and more massive—one might almost say more German—in type. Mr. Ruckstuhl was for many years a leading spirit in the formation of the National Sculpture Society, of which he was the secretary, and which has done valuable work in bringing the claims of this art before the American public.

Philadelphia contains the somewhat mystically inclined sculptor, Charles Grafly, who was born there in 1862. Like Stewardson, he went through the Pennsylvania Academy and the "Beaux-Arts," and is now (since 1896) a resident of the Quaker city, where he holds the position of Professor of Sculpture in her Academy of Fine Arts. A strong leaning to symbolism manifests itself in all his mature work. His *Truth*, emergent from her shell, of the St. Louis Exposition, his *Symbol of Life*, two nude figures, male and female, modelled



BUST OF GEORGE HARDING BY CHARLES GRAFLY





"THE PROTEST." BY  
CYRUS E. DALLIN

## American Sculpture of To-day

with considerable power and breadth of handling, all show this tendency, which becomes positively exasperating in his *Fountain of Truth* at the Pan-American Exposition.

The native Indian race affords a fine subject to American artists for treatment in sculpture, and Mr. Proctor, in his *Indian Warrior*, has successfully embraced this opportunity; but perhaps no living sculptor has more thoroughly identified himself with this subject than Cyrus E. Dallin, of Boston. Mr. Dallin was born, in 1861, at Springville, and spent his boyhood under the Wasatch Mountains, within touch of the native race; he came thus to understand and sympathise with the Indian, and this feeling finds expression in much of his later work. Notably is this the case in *The Protest*, which I saw last spring within his studio at Arlington, and which attracted attention at the St. Louis Exposition. Here a nude Indian, mounted on a mustang and wearing a chief's head-dress of eagle feathers, raises his hand, as if in menace, to the invading white man; and the same subject I found worked out yet more completely in Mr. Dallin's large group which he calls *The Appeal*, and which is to be shown at the Sculpture Society's Exhibition at New York this autumn. Though he has treated portrait sculpture as well, and also the nude female figure (*The Awakening of Spring* and *Despair* are examples), it is in his Indian figures that his art seems to find its most individual and its strongest expression.

I turn from him to another leading Boston sculptor, Mr. Bela L. Pratt, whose work I recently visited at St. Botolph Studios in that city. Mr. Pratt was born in Connecticut in 1867, and worked in St. Gaudens' studio in New York, and at Paris under Chapu and Falguière. He had two colossal groups at the Chicago "World's Fair"; in the Washington Congressional he has a figure of *Philosophy*, besides six large spandrel figures over the main entrance, and four medallions of *The Seasons* within—these last especially attractive. His *Butler Memorial* (at Lowell, Mass.) deserves notice; here Mr. Pratt gives us two draped figures, male and female, in bronze relief; the one grasps his sword, the other lays her hand upon the arm that would draw it forth—thus symbolising effectively and simply "War" and "Peace." Admirable too are his portrait busts of *Bishop Brooks*, for Brooks House in Harvard University, and *Bishop Huntington* in Emanuel Church, Boston, both strong, simple

in treatment, fine in characterisation; and I hear by report of his *Dr. Shattuck*, for St. Paul's School, Concord (modelled in 1900), for which school his heroic figure of a soldier—in memory of one hundred and twenty St. Paul's boys who fought in the Spanish-American War—was also destined. In his *Fountain of Youth*, the nude form is treated with that simplicity and breadth which makes me almost associate him in my mind with an old friend, now lost to us, Mr. Harry Bates.

At Boston, too, I visited Mr. Kitson's studio in Columbia Avenue, where I found him busy upon the relief to be cast into bronze for the monument at Vicksburg, Mississippi—giving a vigorous rendering here of *A Confederate Battery in Action*. Henry Kitson is an Englishman by birth, having been born (1865) at Huddersfield, Yorkshire; he was in Paris at the "Beaux-Arts" in 1884, where he met Mr. Harry Bates and Mr. Frampton.

I have now reached the limits of my subject, and shall mention only briefly two workers who had escaped my notice, but are too important to be omitted. Mr. Lorado Taft (born 1860) is now in charge of the modelling classes in Chicago Institute. He studied for several years in the



PORTRAIT STUDY

BY CHARLES GRAFLY





"RESTING"

BY JAMES CHARLES

"Beaux-Arts," and attracted notice at the Columbian Exposition by his *Sleep of the Flowers* and *Awakening of the Flowers*. Later work is his *Knowledge* (1902), and his *Fountain of the Lakes* (1903); here, too, I gladly take the opportunity of acknowledging my indebtedness—in filling up the gaps of my personal experience—to his admirable "History of American Sculpture," published at New York in 1903. Mr. Couper was for many years resident at Florence, where I once had the pleasure of meeting him; since 1897 he has been established at New York. Something of the modern Italian feeling for grace (*grazia*) has found its way into Mr. Couper's work; his *Psyche*, his *Beauty's Wreath for Valour's Brow*, his *Te Deum Laudamus* may illustrate this side of his art, while on the other hand his *Moses* of the Appellate Courts is a strong, vigorous conception.

It has been difficult in some ways to do justice to this subject of American sculpture, because of the amount and variety of present-day work which calls for recognition. What I have endeavoured to bring out here has been the complex growth of the new art which is now springing up, and the qualities of the men who are even now working, creating, developing.

From all this I think that one fact certainly emerges—the fact that a school of sculpture is being created in America which is to-day by no

means a negligible quantity, and which has immense possibilities before it in the future. Based primarily on the modern French School (we have seen here time after time the American student of sculpture go through his training in the "Beaux-Arts"), it is developing qualities of its own; and it is just here that the high aim and sound feeling of such men as French and St. Gaudens have been of immeasurable service to this young art of America, while the patronage of the State (or perhaps I should say here States, considered individually) gives the artist what is no less necessary to him than high ideals—the chance of work which is adequately paid.

That there is bad sculpture in America I have no doubt. I have myself seen plenty of it, and had I the opportunity of visiting some of the new-grown cities of the West, I presume I might have to prepare my mind for some shocks; but certainly in England our own glazing is too defective for us to be able to throw many stones in this direction,  
S. B.

## THE PAINTINGS OF JAMES CHARLES. BY T. MARTIN WOOD.

THAT art which attempts among its other aims the sentiment of English weather, holds out but

## James Charles

little hope of a satisfactory result in the matter of its reproduction by any black-and-white process.

The artist who is the subject of this article had a genius for this form of landscape-painting—not the old-fashioned landscape decoration, but the modern landscape science, the art of a scientific age. For is not the vision of the modern artist tuned to the perception of subtleties, the presence of which have partly been revealed to him by science? But the artist is in pursuit of beauty, as of old. The record of this pursuit—how well it is written in the art of James Charles!

The name of James Charles has had ascendancy with artists, and for some while this has been so: they were quick to recognise how easily he could do the difficult things. It is unhappy that death should have removed this remarkable painter before the public were quite ready with their homage. For if ever a contemporary has really found his way into the charmed circle of art it was he. Wrapped up in his work, struggling with its problems, he followed mysterious footsteps, always watching for beauty's elusive shape. An art flowing over from one canvas to another—how different from the annual, the professional effort to make a few pictures as plausible as their frames! A certain carelessness about frames, a dislike of the interruption of the sending-in day, was natural in the case of an artist so wholly concerned with Art. One

gets to dislike the frequent use of that word with the capital A, but the mention of Charles's work gives back to it some of its prestige. In attempting so close an approach to nature as his work shows, he was bound to lose much of the surface attractiveness of the very professionally executed picture with its neat and suave conceits. The closer intimacy with nature which was attempted was not endearing him to a public educated to the preferment of less serious aims. But it gave him the friendship of the best of his contemporaries in painting; a friendship which sustained him when the pursuit of beauty had carried him beyond the voices of all but the most discriminating picture-buyers.

The value of Mr. Charles's work lies in subtle perception of values and the accompanying mastery of craft. Such art as this educates the vision. It is in advance of its time. To-morrow, with eyes that know more, we shall prize this painting more than ever. We shall finally abandon our old ideas. Very beautiful some of our old ideas of landscape painting have been; but Art cannot decline to use the knowledge which it now has, difficult though it is at present to find for it the charm of decorative shape. It is now some time since we were able to derive complete satisfaction from the old formula of landscape—so many opaque objects, trees and cattle, dotted about, interfering with the light of the sun. We know that the modern landscape-



"GIRL WITH GOAT—AMBERSHAM"

BY JAMES CHARLES





the fact of a study very costly in the matter of money, and the fact of a study very costly in the matter of money.

The same thing is the subject of this study. It is a study in the form of landscape painting, and it is a study in the form of landscape painting. It is a study in the form of landscape painting, and it is a study in the form of landscape painting. It is a study in the form of landscape painting, and it is a study in the form of landscape painting.

The name of James Chalmers has been a study in the form of landscape painting, and it is a study in the form of landscape painting. It is a study in the form of landscape painting, and it is a study in the form of landscape painting. It is a study in the form of landscape painting, and it is a study in the form of landscape painting.

and in the form of landscape painting, and it is a study in the form of landscape painting. It is a study in the form of landscape painting, and it is a study in the form of landscape painting. It is a study in the form of landscape painting, and it is a study in the form of landscape painting.

The value of Art is a study in the form of landscape painting, and it is a study in the form of landscape painting. It is a study in the form of landscape painting, and it is a study in the form of landscape painting. It is a study in the form of landscape painting, and it is a study in the form of landscape painting.



James Chalmers, 'The Artist's Studio'.

THE ARTIST'S STUDIO





"DISTURBING THE FISHES." BY JAMES CHARLES.







"GIRL AT THE WELL—CAPRI"

BY JAMES CHARLES

painter works in a wonderful luminous world : it is not easy for him to make his art full of charming conceits if he is true in facing the ever-baffling and but lately understood problems of atmosphere and sunlight. All the objects under the sun seem to be mirrors for each other. The artist has to deal with an impalpable world, a counterpart of the world that is already known to art—a world of reflections and transparent shadows, everywhere a ghost-like presence of colour between the artist's eyes and that part of nature he has chosen for his subject. This art is spiritual in its careful separation of unessential facts from essential illusion. Nature is hidden behind a veil of colour, patterned out in different tones. No art can get any nearer to a picture of nature than an accurate copying of those tones. The sensitive appreciation of the less obvious tones is the test of fine painting.

In this respect, as in others, great art approaches "to the condition of music," and the great painter takes pleasure for his eyes, as a great musician for his ear, beyond the point where even the most cultivated can immediately follow him. It is for this reason that all good art is educative; never leaving us as it found us. Henceforward we look for further revelation—we train our perceptions.

It has happened often that artists have forgotten Nature, so beautiful has been her veil, and in the pre-occupation of painting they have forgotten that pantheism which is the religion of Art. The technique of Mr. Charles was an individual one, it had grown expressive with his experience. There was something miraculous in the precision of the brush mark conveying the exact tone with a certain quantity of paint, and this in obedience to impulse, to the mood in which he was working. For such sympathetic painting is not done like carpentry,

in cold blood; it is done whilst the artist's mind is tense and his nerves tuned to a pitch. A real work of art is always wrought out of a mood; it is always self-expression; it is more than "a clever rendering" of this or that. In the finest art we forget art; it is a symbol, and we forget the symbol. What is a symbol if we do not forget it and pass to all that it indicates? We pass in Mr. Charles's work away from any memory of paints and frames and exhibitions. He brings us near to Nature; we listen at the lips of whispering Nature. We are listening, as well as looking, before these blowing trees. But we always have to come back to the precise science of tone laid within tone. Art is built only out of an unavoidable science. Has music any freedom, though it only follows wandering thought? Its freedom can be explained away by the unavoidable science. And in painting, the



"ANACAPRI"

BY JAMES CHARLES

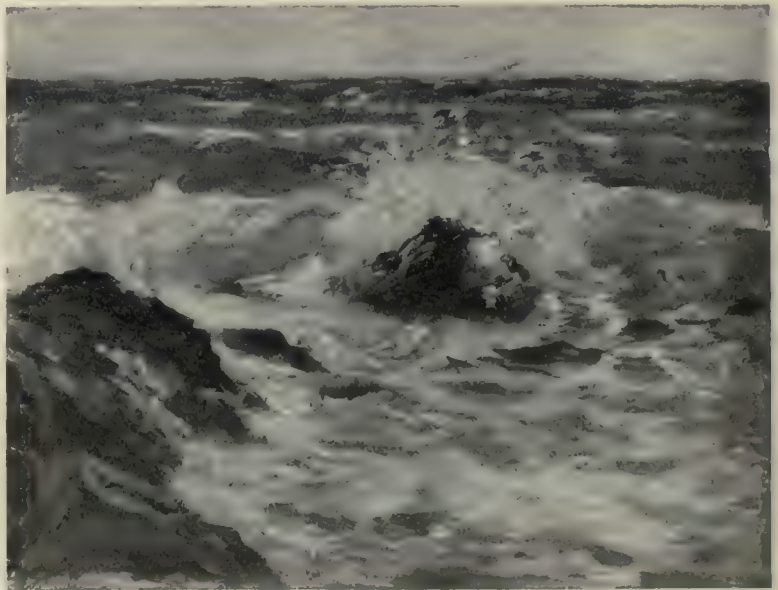
analysis of tone sounds like chemistry, and so it is—it is alchemy. Out of the fire of art all that is precious in life is lifted.

In speaking of the technical side of his work, we speak of that of which Mr. Charles was so fine a master. The mastery of craft created illusion. The perfect creator creates beyond himself, creating not only his art but the thought it inspires in ourselves. It is for his perfection as a workman that we give an artist the freedom of our souls. As craftsmanship enters into its own perfection it outstrips our power to follow and analyse its method; it becomes mystical, and in place of the craftsman we see a magician in possession of a science beyond ourselves. The science of painting, which Mr. Charles was perfecting, will be more patent, as we have said, to a later generation educated by art not dissimilar in its aims. At present it is mystical; many seek revelation, a touching of their eyes that they may see Nature as he saw it, in a shimmering veil of atmosphere and light. His art

discovers to us the ideal, and not less ideal because the boy on the banks of the stream wears corduroys; not any less ideal because he is there instead of classic nymphs. The ideal, the picturesque, so we label parts of life, the beauty of which one kind of art following another has gradually taught us; and whilst we were fixing a label or capturing, as we thought, beauty's image in a frame, lo! an artist comes with another vision, saying that something else is more beautiful still. So we begin to learn again, and we cannot learn from anyone but the stranger with the vision, who, living in the

same world with ourselves, finds it quite a different place.

If we try to analyse an artist's methods of painting and put them into words, the words which we must use sound as an uncomfortable jargon of the schools. Analysis of the kind has its place, but it scarcely serves to explain to a wide public the charm of Mr. Charles' art—the naturalness of that art, its sunlit charm.



"SEASCAPE—CAPRI"

BY JAMES CHARLES



## James Charles



"APPLE BLOSSOM"

BY JAMES CHARLES

The fact remains that Mr. Charles' art is nothing like so well known as it should be, considering that it is regarded by many as amongst the finest of our time. The work collected for the collective exhibition at the Leicester Galleries of Messrs. Brown & Phillips should do much indeed to remedy this. The memory of the painter is honoured at the Royal Academy in this year's Exhibition of Old Masters, by the hanging of five of his works, an unusual acknowledgment. Apart from the greatness of his achievement in these works, it is pleasant to see this distinction conferred, for one remembers Mr. Charles partly by the ready acknowledgment, the sincere and generous praise he delighted to give to the work of fellow artists. One heard him praise another's work more often than he spoke of his own. The freemasonry of art, the common cause, this he understood so well. He seemed almost as pleased that some other painter should have arrived at a definite success, should have solved some common difficulty of the art of painting, as if he had done it himself. This generous spirit was part of the rich nature which shared the fruit of its experience. It was at the root of his rich art, with its varied resource.

The personality of Mr. Charles suggested the landscape painter. He seemed to enter an assembly of jaded Londoners as an envoy from the courts of nature. The fresh Whitman-like qualities of mind which he revealed in conversation suggested that such a type of mind would find that to be indoors was to be in prison. If too much stress has been here laid on the landscape side of his work it must still be understood that it was only part of his resourceful art. One would not wish to lay stress upon it at the expense of giving some reader not acquainted with his work a false impression as to its extent and completeness. His genius had assumed this shape, landscape, in the pictures by which I came to know it, and so I am constrained to write from a conception of the nature of his genius which has since remained with me. We have hardly had in England a better painter of cattle pieces, yet his interests were so wide, his loyalty to his own artistic nature so great, that he could not limit himself merely to the lucrative business which he might have driven with the dealers in the rôle of "A Cattle Painter."

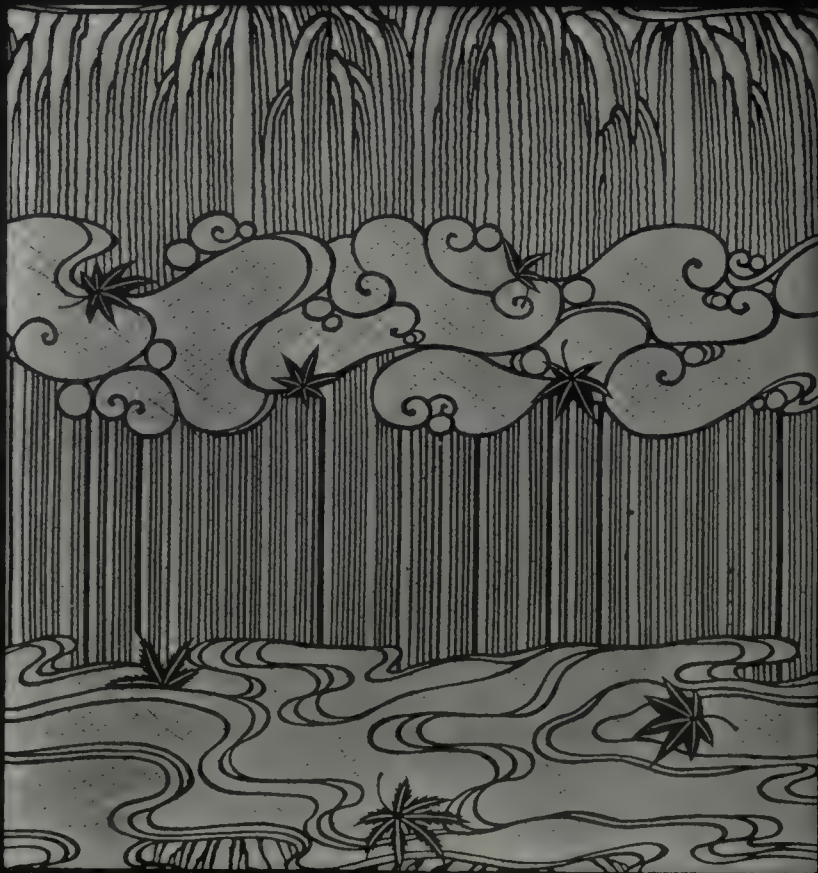
In the dismal town of Warrington James Charles was born in 1851. Studying first at Hatherley's he passed to the Royal Academy Schools in 1872, and at a later date he studied awhile in Paris, at Julien's. In 1875 he exhibited his first picture in the Royal Academy, which was bought upon the opening day; after this success he painted many portraits of prominent Bradford citizens, and some early portraits were painted for the Cavendish family, to whom he was indebted for much encouragement at this period. Of late he had painted in the neighbourhood of his home at East Ashling, in Sussex, many of those landscapes and out-of-door figure subjects which are so curiously English in feeling and which completed the reputation he had built with the most eminent of his *confrères* and a discerning section of the public.

T. MARTIN WOOD.

# JAPANESE STENCIL PLATES.

THE use made in Japan of stencil plates has been referred to in early numbers of *THE STUDIO*. While the decoration of crêpes and other textile fabrics is mainly the cause of their employment, quite a large number of pictures for the panels of low-priced screens, wall-papers, patterned papers for lining boxes and other purposes are also produced by their aid. A remarkable feature of Japanese stencil work is its great delicacy and intricacy of detail. The following illustrations from examples

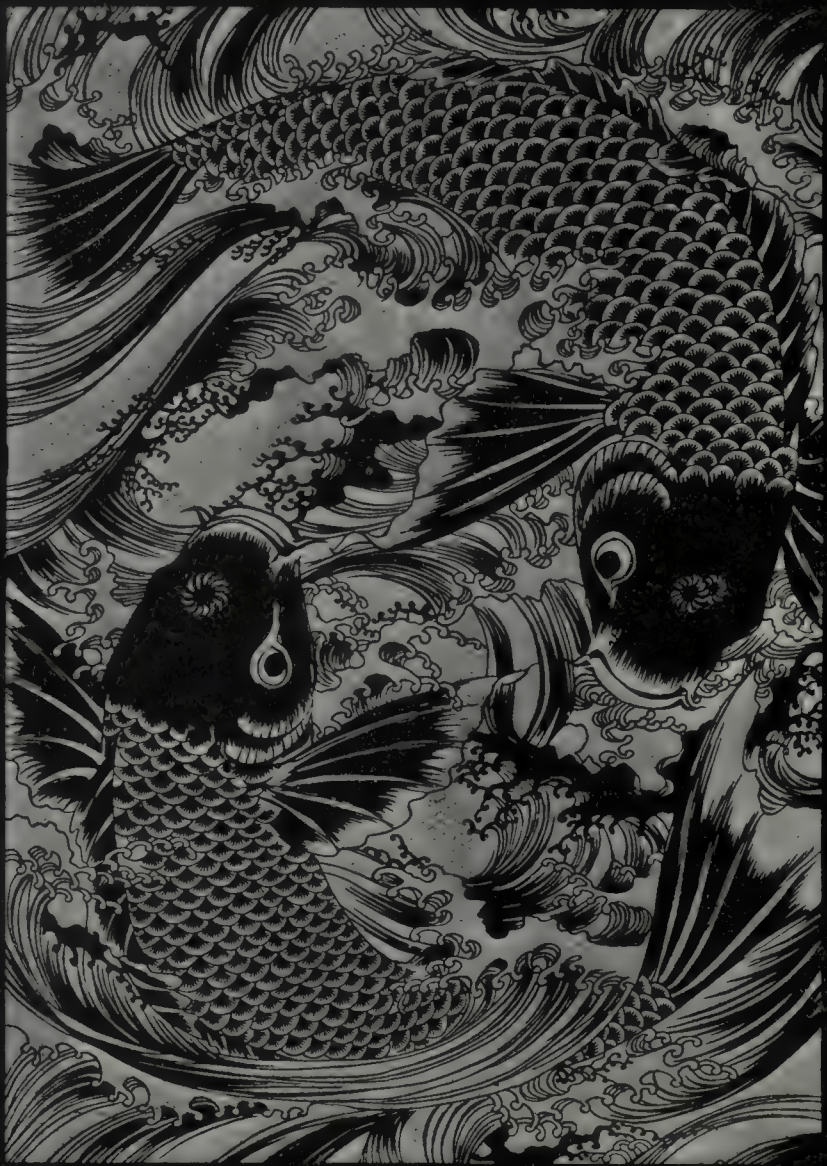
in the beautiful collection formed by Wilson Crewdson, Esq., M.A., J.P., are excellent, not only because of the technical skill displayed in their production, but also for the artistic quality of their design. The fine hairlines which join the various portions of the pattern together are clearly shown in the reproductions. In use, these lines are too fine to obstruct the flow of colour from the stenciller's brush, and are therefore not seen in the completed work.





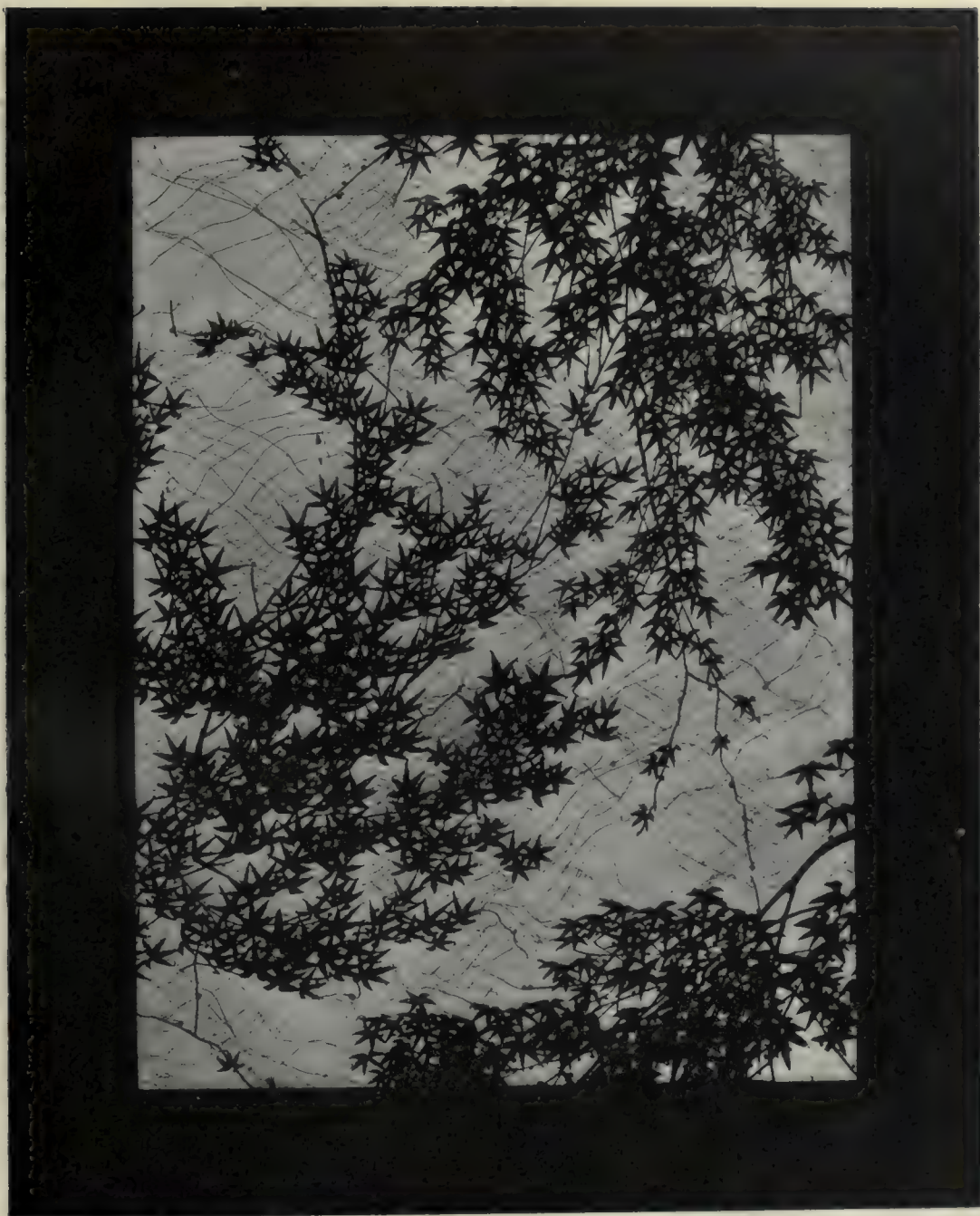


STENCIL PLATE  
"BIRDS AND WAVES"



STENCIL PLATE  
"CARP AND WATER"





STENCIL PLATE  
"MAPLE BRANCHES"

STENCIL PLATE  
"TREE PEONY"



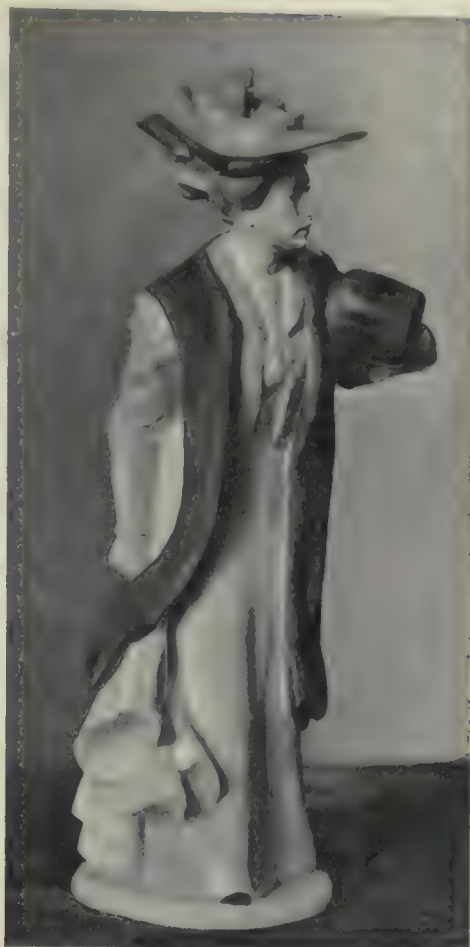


## *Some New Meissen Porcelain*

**SOME NEW PORCELAIN BY THE ROYAL SAXON FACTORY AT MEISSEN. BY PROF. DR. HANS W. SINGER.**

As is so often the case, its own success proved in time to be the cause of great danger to the oldest of European porcelain factories, the establishment at Meissen. The wares produced during its third period, from about 1730 to 1775, when Kaendler and Herzog controlled the factory—the so-called *Vieux Saxe*—have ever since their appearance been the delight of the connoisseur and collector. Their being held in such high esteem gave the factory an unheard-of prestige, which extended down to everything it produced and lasted to our day almost. No wonder that the managers, especially since it was a State enterprise, gradually came to believe that this condition of affairs must continue for ever, if they only repeated over and over again the work to which Meissen owed its reputation.

But the unexpected happened: a great revolution in taste occurred, and Meissen found itself out in the cold, totally unprepared as it was to



PORCELAIN FIGURE BY CONRAD HENTSCHEL



"THE HOBBY HORSE" BY CONRAD HENTSCHEL

chime in with any change, let alone a total reversion of feeling on the subject of porcelain. Worse followed upon bad, and the public, yearning for something new, not only blamed Meissen's conservatism in biding by the old patterns, but discovered upon closer inspection that in course of time, and by virtue of constant, careless repetition, the work produced upon the old patterns had deteriorated. Later repeaters had effected slight alterations here and there, imagining thereby to adapt the original better to the then modern taste. The sum of these slight alterations had in the long run ruined the pattern. Suddenly everybody fell foul of Meissen porcelain, and an institution, which had heretofore effected an integral part of the State's income, threatened to fall back upon State revenues for its support.

It is naturally much easier to establish the fact that there is something wrong than to point out exactly the remedy. There is evidently need

## Some New Meissen Porcelain

of an artist at the head of the factory, which has for years been virtually run by business men. But to find the proper man will be an extremely difficult affair, for hardly less than the evolution of some new style is expected of him. Besides being an energetic and thoroughly personal artist, he will have to be versatile too; for Meissen produces a great variety of work, and lots of different things are expected of it. Finally, Meissen has delayed entering the arena so long, that it is about the last in the field, and some of the finest new departures—Copenhagen, Roerstrand—are precluded, for, above all, Meissen must not imitate what others have done before.



PORCELAIN FIGURES OF BIRDS

BY WALTHER



VULTURE IN PORCELAIN

BY WALTHER

The authorities in charge have now fully awakened to the exigencies of the case, and many projects are broached for rejuvenating the fame of the Meissen porcelain. One good result has been attained right off. The reproduction of the work of later designers, imitating Rococo wares, has been discarded, and for Rococo work the old, original and genuine models are alone used now. The factory has preserved every pattern and model, by the way, that has ever been made use of to this day. Likewise the rich and solid, yet rather gay, coloration of the old models is to be resorted to in place of the later, more delicate, and subdued palette, which is well enough in its way, but is not appropriate to the old Rococo models. Thus, so far as the modern production of Vieux Saxe is concerned, everything seems to be upon a sound and promising basis again. There will always be a demand for Vieux Saxe for the purposes of house decoration, and there is no reason why the products of to-day should not be absolutely the equal of those of 150 years ago.

It is much more difficult, of course, to set the factory upon its legs as regards modern work, work which takes into account the recent change of taste and the everlasting human desire for novelties.

Quite a number of steps have already been taken with this end in view, but they lack precision and sufficient forethought. Some artists have been appointed to life positions at the factory, and as ill-fortune would have it, the two most important ones died not very long after having settled at Meissen. It is extremely doubtful, however,



## *Some New Meissen Porcelain*

whether such an artist as Hoesel—one of the two referred to—would have been able to do much for Meissen. He was in many ways an admirable sculptor, but it does not appear that his talents directed him to porcelain at all as a medium for the expression of his ideas.

Again, some well-known artists living outside of Saxony have been asked to furnish models for Meissen. There is a difficulty connected with this scheme, too. For all masters of applied art are with us at present engaged to such a degree that they have no time to undertake a casual order of this kind. However, some have responded to the invitation. Van de Velde sent in a design for a coffee set. When executed it proved to be not at all charming, but rather clumsy. His dinner-set shows better shapes. But like everything that this

artist has done, it is all Van de Velde, and not a bit porcelain. The ornamentation consists of a linear design in gold on the plain white ground. The design is in no way adapted to the material; it would do as well for a book cover, or a title-page, or a piece of furniture. As far as the set appeals to us, it does so because we have come to accept white and gold as an agreeable colour combination.

Richard Riemerschmied has also furnished a dinner set with a simple non-realistic linear decoration in cobalt-blue. The ornamentation is not bad, but there is nothing overwhelming about it, and it is not even as original and quaint as the far-famed "Zwiebelmuster" of Meissen. Besides, there is an unlucky slight break in the design which runs along the rims of the dishes and plates, making

them look as if they were chipped to begin with. Possibly this is meant to counteract their appearance later on, when they actually will have been chipped. But this kind of precaution seems to me to be driving conceits rather too hard.

A third dinner-set, the decoration of which consisted of maple leaves, etc., was designed by Richter, a Meissen artist. It did not prove interesting enough to become popular.

The first occasion upon which the Meissen Royal Factory showed some serious new attempts, happened a little under two years ago. Perhaps the best thing exhibited then was a Polar bear by the Viennese sculptor, Otto Jarl, about a yard high. The animal was splendid in drawing and pose, and there was some very good, strong colour, taking into consideration that it was under-glaze colour. A wild boar, modelled by Hartung, and a dancing girl by Conrad Hentschel, were also very good. Erich Klein-hempel had contributed



"BLIND-MAN'S BUFF" (PORCELAIN)

BY C. T. EICHLER



PORCELAIN LLAMAS

BY PILZ

three high candlesticks, running up each into one of the heads of the three Magi. A brass halo was adjusted above each, and the metal did not harmonise well with the porcelain, nor were these designs very pleasing in other respects. Then there were two capital Parisian street types by Bernhard Hoetger, one an old-clothes' dealer and the other a newspaper vendor.

A number of rather good things followed upon these, all of them of the plastic order, whereas none of the novelties in porcelain painting have proved of much value so far. These small statuettes and groups find a good deal of favour with the public, for they disappear from the Dresden and Leipzig shops of the factory almost as rapidly as they can be made.

We reproduce some of the newest specimens, the graceful lady with a muff, and the delightful *Hobby Horse* being the work of Conrad Hentschel, already mentioned. The *Blind-Man's Buff* group, by Charles Th. Eichler, reminds one in the composition somewhat too strongly of Rococo designs, and the modern dresses—not quite modern enough, by the way—seem out of place. The birds and other animals by Walther, mostly of small size, only six inches high or thereabouts, are about as good as anything that the Royal Meissen Factory has turned out at any time. Modelling and colouring are both excellent, and much may be expected of this capital young artist if the factory

succeeds in making it worth his while to continue on this line of work.

Jarl, Walther and Pilz have taken up the kind of subject—animal figures, most of them rather large and some as much as a yard high—which once upon a time constituted one of the chief glories of Meissen ware. The renaissance is fortunately only a matter of subject, not of spirit, for the work of these men is thoroughly modern; in no way are they reminiscent of former styles. They could probably, of their own accord, build up Meissen's fame again; if we could only hope that in these unquiet times they would stick to the

task long enough. They are spontaneously introducing the main distinguishing feature of the best Vieux Saxe—the super-glaze (enamel) colouring. The under-glaze palette of Meissen has been considerably added to within the last five or ten years. Still the Scandinavian potteries have the lead in this score, and it will always be difficult to avoid appearing an imitator here. But a sagacious attention to the bright and rich gamut of super-glaze colours might develop a hopeful, new style of work, different from anything made anywhere else at the present day, and destined to have the same success that a similar style in Meissen had a century and a half ago.

H. W. S.

## STUDIO-TALK

(From our Own Correspondents)

LONDON.—The Winter Exhibition of Old Masters at the Royal Academy is this year one of exceptional variety and interest. There has perhaps been more discussion than usual over attributions. A new Rubens and a new Holbein have come to light, the latter a painting exceeding in the quality of charm the known portraits by that painter. Gainsborough's *Miss Linley*, a canvas which, about a year ago, was sold for nine thousand guineas, after being first put up at the figure of five pounds, emerges radiant after restoration, to the honour of the discriminating buyer who paid so large a



## Studio-Talk

price for it when it came into the market begrimed and damaged and without a pedigree. In this exhibition Gainsborough triumphs many times by works not widely known. A Dutch picture of much interest in other ways than that of its quality as a painting is *A Picture Gallery* by Haecht, who appears to have been the first of the painters of his day to paint picture galleries. It is unknown what gallery is depicted, but the picture shows, amongst the company gathered, Rubens, Snyders and others, while upon the walls hang well-known pictures of the period. Modern art at this Winter Exhibition is represented chiefly by Lord Leighton's *Syracusan Bride* and by an Alfred Stevens' portrait, astonishing in its power as the work of a great sculptor who gave but little time to portrait painting. The five pictures representing the art of the late James Charles, to whom we devote an article this month, form a worthy last chapter to the history of painting represented by the more than usually comprehensive field covered in this year's exhibition.

The six landscape painters who annually exhibit

at the Royal Society of Painters in Water-Colours, and whose names are R. W. Allan, J. Aumonier, T. Austen Brown, James S. Hill, A. D. Peppercorn, and Leslie Thomson, keep their exhibition up to the old standard by reserving for it their best efforts. The art of Mr. Peppercorn still delivers its message of sad wind-disturbed days with the same feeling as of old, but this year Mr. Aumonier has been abroad and found fresh scenes, and Mr. R. W. Allan has also looked widely for his subjects, though returning in more than one picture to his well-beloved Scottish coast. The mellow painting of Mr. Hill, Mr. Thomson's admirably simple art, and Mr. Austen Brown's work are not behind in maintaining the atmosphere of quiet distinction which has always given character to this exhibition.

We reproduce a water-colour of Westminster Abbey by Mr. W. Walcot, which is cleverly composed and displays unusual skill in the suggestion of values, as well as considerable architectural knowledge. There is, too, a sense of movement conveyed in dealing with the road traffic which is



"WESTMINSTER ABBEY" (WATER-COLOUR)

BY W. WALCOT



"LE COUP DE VENT." FROM AN ORIGINAL  
ETCHING BY HERBERT HILLIER





PORTRAIT

BY COLYN TOMSON

admirable, and the manner in which the subject has been treated has imparted to it considerable attractiveness. Mr. Walcot for six years studied architecture at the Imperial Academy, St. Petersburg, where he had for colleague M. Kossiakoff, whose work is already so familiar to readers of *THE STUDIO*. Though by training an architect Mr. Walcot's drawings prove that by instinct he is an artist.

The dry-point etching reproduced from a plate by Mr. Herbert Hillier is an interesting example of that artist's accomplishment with the needle. The etching was exhibited in the old Salon two or three years ago. Mr. Hillier is versatile and has executed many architectural plates.

Of the greatest interest is the first exhibition of the Modern Society of Portrait Painters, from which we reproduce five portraits on this and the following pages. It is to this exhibition that we must look for some of the promise which the future holds for portrait-painting in England; for the exhibitors count in their ranks the youngest of the rising school. The exhibition reveals a unity of aim to which we are unaccustomed in portrait exhibitions. The influences by which the various exhibitors have been affected seem in most cases the same, and they may

benefit still by the experiments in opposing directions which their contemporaries and immediate predecessors are in the habit of exhibiting.

The study of Velazquez purified portraiture by the lesson taught, among many others, of beauty and sincerity in craftsmanship, and to-day the craft of Mr. Sargent has placed the student under a spell. But it is by other qualities besides perfection of craft, though it is a condition of the art, that portraiture makes its final appeal: commemorating the relationship in which the individual portrayed has stood towards life. And on this account portraiture, perhaps more than any other art, challenges every wayfarer for an opinion. For the convenience of his own genius Whistler pretended it was otherwise, but his genius was egoistic and unsuited for the very highest form of portraiture, as witness the opportunity he missed in his portrait of Carlyle. After the strength of Velazquez eighteenth-century art has the flavour of confectionery—excepting always that of Goya. But its shallowness was of the times, and it was by our portrait painters then that the truest principles of the art were finally established. It was their instinct,



PORTRAIT

BY GEORGE W. LAMBERT



PORTRAIT

BY G. GUISTI

in rendering their subject, to suggest what was characteristic, not only of their sitter, but of the time at which they appeared and of the environment of which they might to some extent be said to be a product.

Part of the life of the eighteenth-century woman was lived behind the scenes in preparation for the moment when, with coiffeur completed, she appeared before the curtain—the folded curtain that was already art's convention. The elegance of the eighteenth-century woman was her own, neither her coiffeur nor her clothes permitting abandonment to the restful elegance to be affected by a modern woman. The latest school of portrait painting, judging by this exhibition, is apparently making a much desired return to the principles which the eighteenth century understood. In doing so they avoid, among other things, the modern habit of placing the sitter in an environment made of strange studio-properties which, however charming as a scheme for decorative effect, do not bear that relationship to the life of the sitter which it is a good portrait painter's instinct to consider.

Mr. C. H. Shannon's art is to be enjoyed to the full when, as in his recent exhibition at the Leicester Galleries, a number of his paintings are

hung together. Under this condition his work creates for itself the only atmosphere in which it is possible to view it and reach its spirit. His imagination has found a forgotten way to the haunted places, recorded of art, where beauty is to be met with face to face. It is only when he tries to force the actual things of to-day into a legendary environment that we disagree. In a corner of the gallery a bronze statuette of the artist, by K. Bruce, called attention to itself by the well-arrested action of the figure and the interest of the modelling of the head.

At an exhibition at the Ryder Gallery Miss Blanche Baker has recently been showing some water-colours of unusual merit, notable for their delicacy and charm of colour. The exhibition owed its strength to her art, and the etchings and drawings contributed by Miss Katharine Kimball. The work of Miss Wansey and Miss R. Tinling was also interesting, the former caring perhaps too much for a form of finish which seems meaningless except as a concession to appearance, the latter being in her otherwise sound work at times a little hard.

The water-colours of French towns and Dutch



PORTRAIT OF R. LAWRENCE, ESQ. BY J. H. LANDER





PORTRAIT

BY DAVID NEAVE

dykes, which were recently shown by Mr. A. Romilly Fedden at the Fine Art Society, maintain the high standard which that artist has attained in his original manner of handling his medium. His methods were shown to especial advantage in the greyer subjects, or subjects depending upon sharply-struck notes of colour here and there, and in evening and moonlit pieces.

Childhood in art, as represented at the Baillie Gallery, made one of the most attractive of last month's exhibitions. It was of a different character to those exhibitions which from time to time have been held elsewhere, consisting of paintings of children. Here it was the children themselves who were flattered by rooms devoted to pictures and original drawings of illustrations, which have had no other purpose than to give children pleasure. There were, it is true, portraits and drawings of children besides these excursions into the realm of childhood fancy; but it was not these that gave the exhibition its character. Humour and beauty both had share in giving vitality to the exhibition. Messrs. J. D. Batten, Graham Robertson, Cayley Robinson, Austen Brown, Miss Charlton and Miss Brickdale, each held part of a large brief for beauty; whilst among other artists Messrs.

Hassall and Leslie Brooks provided quaintness and humour.

Both the medals for figure-painting at the Royal Academy Schools were this year won by women. Women were excluded from competition for this prize until 1904. The Creswick Landscape Prize also fell into feminine hands, being awarded to Miss Marianne Henriette Robilliard. This latter prize is to disappear from the awards in 1907, and in future will, like the Turner Prize and Travelling Scholarships, be competed for biennially, its value being increased. We have pleasure in giving a reproduction of an admirable drawing by Miss A. J. Fry, which gained the silver medal for the cartoon of a draped figure.

We also reproduce the design for a decoration of a public building for which Mr. Caron Oliver Lodge received the prize, and also that by Mr. Birch which we understand received the next number of votes. The subject set was a passage in Ps. lxxviii :—"The singers



ROYAL ACADEMY SCHOOL: SILVER  
MEDAL CARTOON

BY MISS A. J. FRY

## Studio-Talk

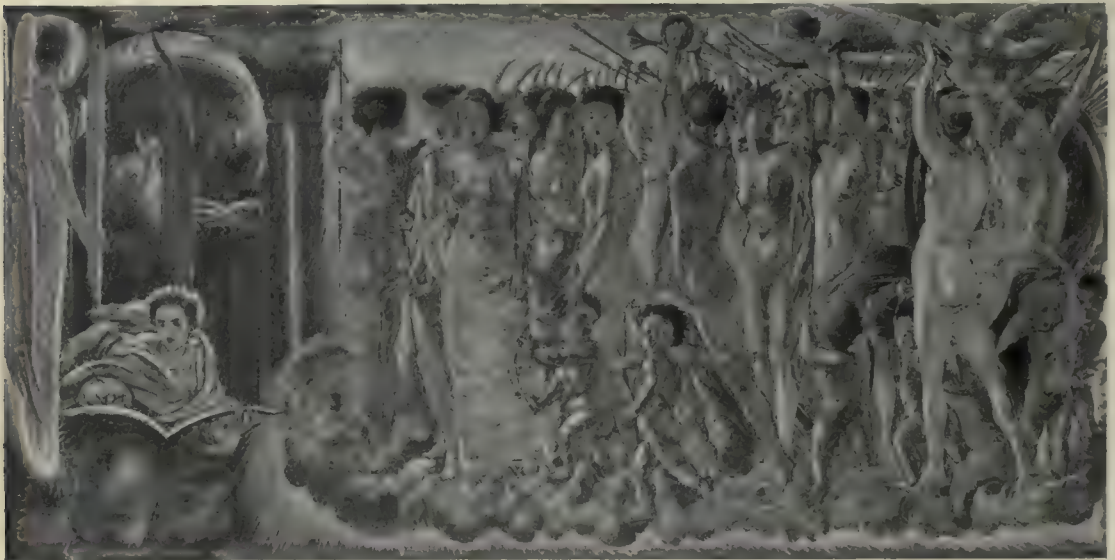


THE ORCHARDSON MEDAL

BY GILBERT BAYES

went before, the players on instruments followed after; among them were the damsels playing with timbrels."

The medal which we reproduce on this page was amongst the awards made at the St. John's Wood Art Schools at their recent prize-giving, Mr. MacWhirter, R.A., presenting the prizes. The awards were made by Messrs. J. W. Waterhouse, R.A., George Frampton, R.A., J. MacWhirter, R.A., George Clausen, A.R.A., and for black-and-white drawing by Mr. Hatherall.



ROYAL ACADEMY SCHOOL: PRIZE DESIGN FOR DECORATION OF A BUILDING

BY CARON OLIVER LODGE



ROYAL ACADEMY SCHOOL: DESIGN FOR DECORATION OF A BUILDING

BY A. J. BIRCH





CHALLENGE SHIELD

BY T. A. FALCON

The recently opened International Art Gallery in King William Street, Strand, seems, by its initial exhibition, as if it might become a home for the best work of many schools. The catholicity of judgment shown by the management was one of the things that emphasised themselves upon a first visit, and augurs well for the future of the Gallery. A discreet selection of foreign work is also a distinctive feature.

**B**RIGHTON.—The Brighton Arts Club's recent annual exhibition, in West Street, was one of the most successful, both in point of attendance and sales, which this Club has yet held. Mr. Louis Ginnett's pictures were much admired, and sold well. Especially to be noted were his *Evening*, a Sussex scene, and his *Nocturne* of Venice. Mr. Longhurst's work this year showed versatility and decided promise. In his *Bather* the landscape was treated with a delicacy and distinction reminiscent of Corot. Colonel Goff's admirable *Ploughing on the Sussex Downs* is worthy to be remembered. Mr. C. H. Burleigh showed some good landscapes, and Mr. Bond contributed some vigorous studies of heads. The only sculpture was a small ideal head sent by Mr. Selwyn Brinton.

At the Sussex Women's Art Club exhibition in North Street Mrs. Burleigh showed some excellent figure drawings, among which were to be noted

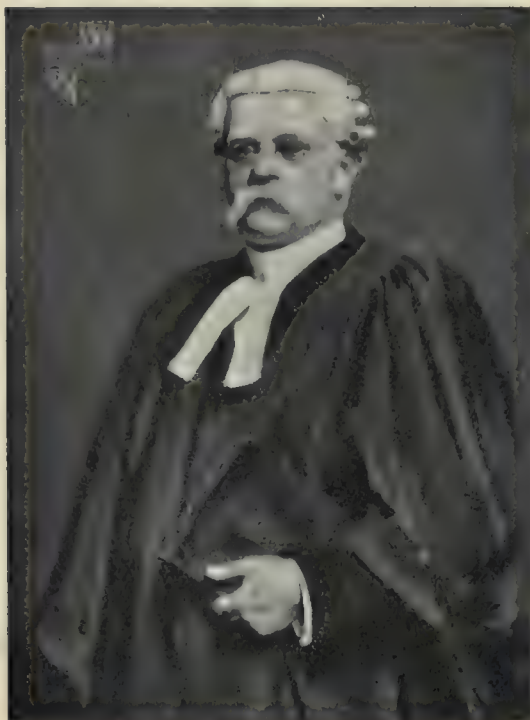
*At the Tomb* and *The Troubadour*. Miss Norman's Italian scenes called for notice; Miss Adshead, Miss Earp, and Miss Churten had some good landscapes; and Mrs. Fraser and Miss Beddington contributed interesting work. Sculpture was represented by Miss Norman's *Study of a Boy*.

**E**XETER.—We give an illustration of a challenge shield lately designed and executed by T. A. Falcon, R.B.A., for presentation to the 1st Devon and Somerset Royal Engineer Volunteers by Alderman J. G. Commin. Pierced and *repoussé* silver discs, with the royal arms and regimental motto, "*Quo fas et gloria ducunt*" in the same metal, are superimposed on copper and brass, and framed by an inscribed brass rim. Apart from the complication of design and contrasting colour attained by relatively simple means, this shield is of interest as being based on the Scotch



BAWN, DAUGHTER OF T. P. REYNOLDS, ESQ.

BY MAUD HALL NEALE  
(See Liverpool Studio-Talk)



PORTRAIT OF MR. J. P. RYLANDS BY G. HALL NEALE

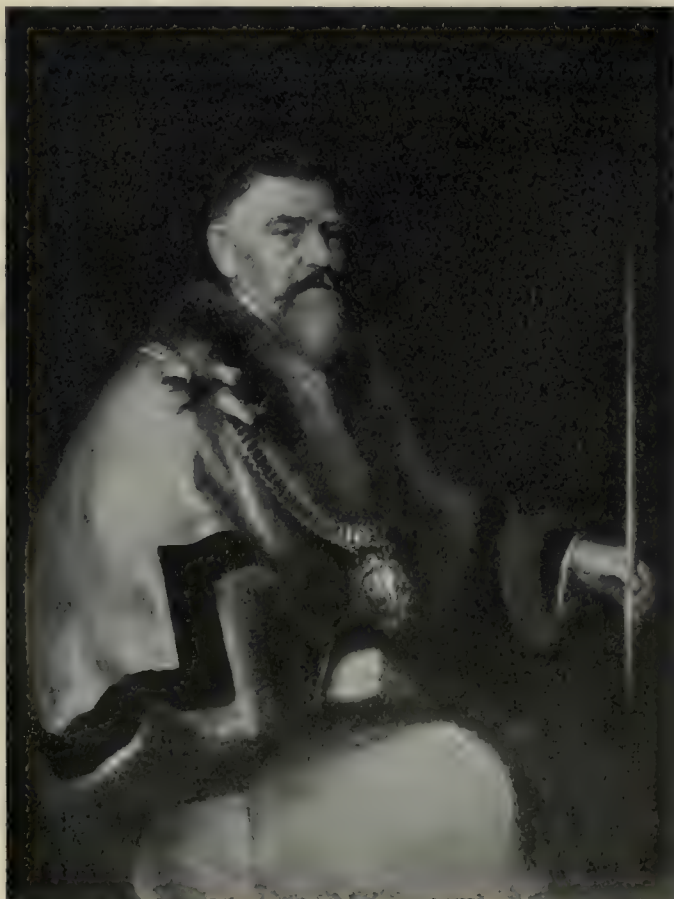
target and other historic circular models—a shape decoratively more self-contained and complete than that of the pointed shield conventionally adopted.

LIVERPOOL.—The Liverpool Academy, after eight years of wanderings in other parts of the city, did well on the occasion of its last exhibition to return to its old gallery in the Royal Institution. Having exercised more rigid care in the selection of works presented by its members, and having shown more attention to tasteful arrangement in hanging, the result was the best exhibition for many years. The President, Mr. Geo. Hall Neale, sent several excellent portraits, *J. Paul Rylands, Esq.*, and *John Garstang, Esq.*, being two of the chief examples. Other portraits of distinction were those by R. E. Morrison, J. Hamilton Hay, Mrs. Maud Hall Neale, W. B. Boadle, Frank T. Copnall, and Miss Enid Jackson,

including *The Lord Mayor of Liverpool*, by Gerard Chowne. In figure subjects in oils the principal contributors were P. Wilson Steer, Sir Luke Fildes, R.A., Gilbert Rogers, J. W. Dawbarn, P. F. Gethin, and W. Alison Martin, whose *Blue Bird* was notable for its richness of colouring. Robert Fowler was best in his *Carnarvon* under a brilliant rainbow effect. J. Hamilton Hay had several poetic compositions with refined low-toned colour schemes. Miss Mary McCrossan produced brilliant effect in her *Group of Boats. Braich-ty-du, Nant Ffrancon*, by James T. Watts, R.C.A., and *Bad Farming*, by John Finnie, R.E., held a leading position amongst the few water-colours. The daintily executed designs on vellum by Herbert MacNair were decidedly original and interesting in subject and mode of rendering.

H. B. B.

WEYBRIDGE.—The recent Arts and Crafts Exhibition here attracted some earnest workers, and each section showed signs of progress.



PORTRAIT OF THE LORD MAYOR OF LIVERPOOL BY G. CHOWNE





ELECTRIC-LIGHT  
SCONCE

DESIGNED BY JOHN WILLIAMS  
WORKED BY M. CARRUTH

For local work the Chobham bookbindings by the Misses Allen challenged comparison with any sent from other parts, and prominent too was Miss Ward's needlework; but some beautiful specimens of Newlyn bronze work lent by Miss Pilditch set a standard for local workers. Mr. Galsworthy's sketches and six drawings by Miss Spyers were noticeable features; as also were some delicate and effective enamels by Mr. Fournier and Miss Ada Dussler's fan painting, quite modern in spirit. Altogether the educational influence of this local show was unmistakable.

D. W. L.



SILVER POT-POURRI CASKET

DESIGNED BY JOHN WILLIAMS  
WORKED BY PATRICK ROCHE

**F**IVEMILETOWN, CO. TYRONE.—The metal *repoussé* work established here some years ago as a cottage industry has attained a degree of artistic excellence which seems to prove that the Irish have not altogether lost their ancient skill in the working of metal. It was founded by Mrs. Montgomery, of Blessingbourne, in the hope of giving the village lads employment for their spare hours, and of relieving the poverty of the place; she herself taught them in a class, with the help of a local bank manager and an occasional visit from Mr. John Williams, then art teacher to the Surrey County Council.



TEA TRAY

DESIGNED BY JOHN WILLIAMS  
WORKED BY PATRICK ROCHE

The pupils made rapid progress, and their work soon earned warm praise at the Home Arts and Crafts Exhibitions at the Albert Hall, as well as gold stars for design and workmanship. Copper, brass, and pewter are used with admirable taste for the various things made by the lads, ranging from mirror-frames to fenders, and recently silver has been added. Patrick Roche, a member whose workmanship has already won distinction, obtained a prize at a lately held Dublin exhibition for the silver pot-pourri casket illustrated, the stem of which is set with enamels. The growth of the industry marks a corresponding development of refinement and material comfort amongst the workers, the elevating influence of such a handicraft being especially marked in Ireland, where it makes all the difference between wretchedness and contentment.

J. B.

PARIS.—The exhibition which the Société des Artistes Décorateurs has just been holding at the Musée des Arts Décoratifs contained a number of interesting works, and in particular some very praiseworthy experiments in the restoration of furniture. This group lacks those names which stand foremost in French decorative art, such as those of Charpentier, Dampé and Félix Aubert; but in spite of that the exhibition comprised works which commanded attention, as, for instance, M. Majorelle's collection; some remarkable vases in copper by Bonvallet; decorative panels by Cesbron; a variety of decorative works by Landry; and textiles by Dufrène. M. Eugène Feuillâtre is earning more and more renown as a master of enamelling, his work being distinguished by its almost infinite variety of tones. Especial interest attaches to the results he has achieved, after experiments extending over two years, in enamelling on platinum. The enormous cost of this metal, combined with its great specific weight and density, puts an obstacle in the way of its use for large objects, such as vases; but it has been successfully employed on a smaller scale in the dress ornament which appears among our illustrations of M. Feuillâtre's work. In the art of wood-carving M. Henri Hamm brings to bear his many qualifications as a sculptor; his box-wood boxes are well thought out and executed. Nor must I forget to name the ceramic productions of Lachenal, the decorative panels of Morisset, and the excellent bookbindings of Marin. M. Grasset's collective exhibition of his work proved a source of much interest.

At the École des Beaux-Arts during December were exhibited the works of art purchased by the State during the past year, and the general public were thus able to take note of the broad eclecticism exercised by the Under-Secretary of State for the Department of Fine Arts in the selection of

these acquisitions. Academicism could here be seen in close juxtaposition to Impressionism, and the main tendencies of the various salons were represented in the collection. Certainly there were a good many things in it of debatable interest—at least, such is our opinion—and especially so in the sphere of decorative art; but, on the other hand, certain of the works are such as do signal honour to French art.

Thus, among these acquisitions by the State are three works by Rodin which are sure to be always regarded with the greatest interest. These are his bust of *M. Berthelot*, that of the lamented sculptor *Falguère*, and, lastly, a *Bellona* in bronze, a masterly work. Another sculptural work which should be noted is Landowski's *Fils de Cain*, a large group which met with a great and well-deserved success at last year's Salon. In this vigorous presentation of primitive humanity, recalling certain archaic bronzes in the Naples Museum, this young sculptor, who has returned hither from Rome, has attained the rank of a master at a bound.



CUP IN SILVER AND TRANSLUCENT ENAMEL.

BY E. FEUILLÂTRE



## Studio-Talk

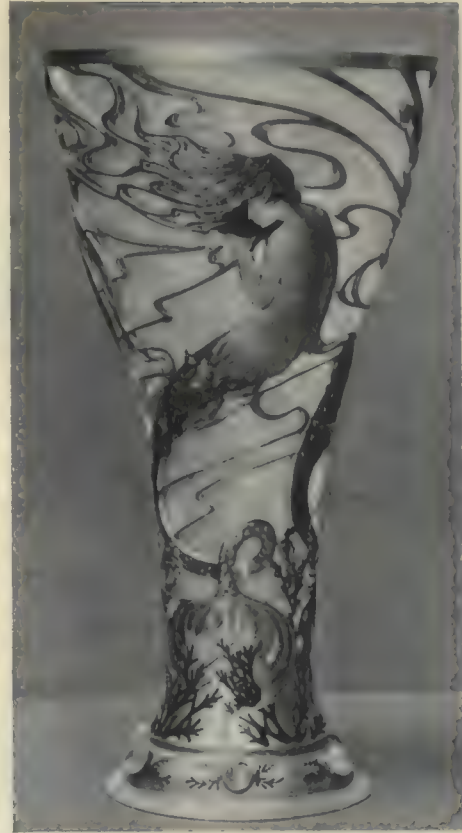
Under the title of "Cercle International des Arts" a new academy, exclusively for ladies, has just been formed. The constitution of the committee, which includes such names as those of the Duchesse d'Uzès, MM. Besnard, Dayot, Geffroy, L'Hermitte, Marcel and Rodin, is sufficient proof that the experiment is a perfectly serious one, and it is certainly one which deserves success. The arrangement of the *ateliers*, which are very roomy, leaves nothing to be desired. As a novel feature in the curriculum mention should be made of the course of studies from living animals, which M. Navellier is to conduct in a room specially adapted for the purpose. The premises of the academy comprise a large gallery nearly 500 feet in circumference, and it is proposed to hold in it from time to time exhibitions of works by old and modern masters with a view to their popularisation and influence as



CUP IN SILVER AND ENAMEL BY E. FEUILLÂTRE

a factor in education. The new academy is under the dual directorship of an Englishman, Mr. Wasse, and a Frenchman, M. Paul Bornet.

MM. Durand-Ruel have been showing at their

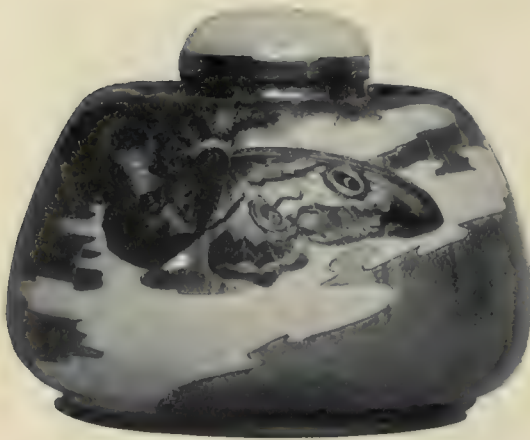


SILVER GOBLET WITH BASSETAILLE ENAMELLING BY E. FEUILLÂTRE

galleries a collection of choice pictures by masters of the nineteenth century. Among these I noted two excellent works by John Lewis Brown—not those little pieces which one frequently meets with at the dealers', but large landscapes, paintings marked by fine feeling and broad treatment of colour. MM. Durand-Ruel have always been among the admirers of Boudin, and the two marine pieces of his in their hands are among his best; in these the painter of Honfleur, whose output was extensive and at times somewhat unequal, reveals himself in his leaden skies, his northern waters with their correct rendering of tone, and wharves crowded with slender-masted ships. In contemplating the works of this master and those of Lépine (1835-1892) one understands more clearly than ever the reason for the success which fell to these landscape painters of the middle of the past century.

In showing a fine canvas by Camille Roqueplan (1802-1855) MM. Durand-Ruel seemed to signalise in equal degree the confidence they entertain in

## Studio-Talk

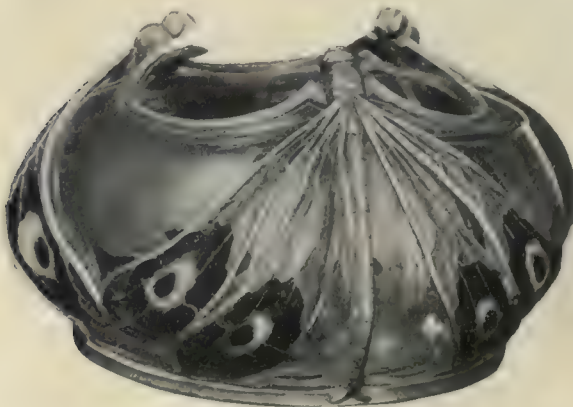


SILVER VASE WITH CLOISONNÉ  
ENAMELLING

BY E. FEUILLÂTRE

the "little masters" of the Romantic school. We are entirely of their opinion in this respect, for it seems to us to be quite certain that these masters, hitherto but little inquired after, will before long be very much in vogue. Hervier (1818—1879), a delightful landscapist who carried onwards the tradition of Isabey, is already high in the esteem of some amateurs; and Jules Noel (1819—1881) will always claim a place of honour in landscape collections.

Devéria (1805—1865) was also for a long time neglected, although he produced some remarkable little works, as did Tassaert (1800—1874) when he did not stray into historic painting. Other names which should be remembered are those of Alfred and Tony Johannot (1800—1837 and 1803—1852), the one an excellent engraver, the other a portraitist of refined technique; further, Celestin

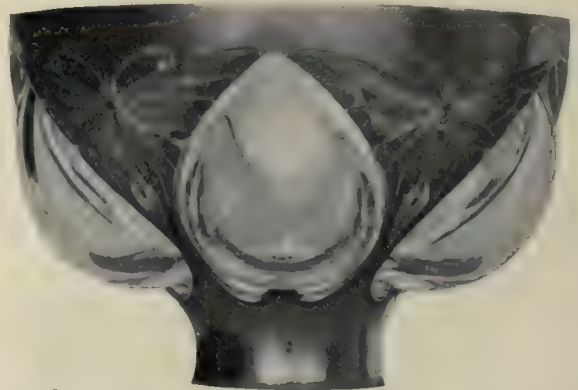


SILVER CUP WITH DRAGON-FLIES  
IN TRANSLUCENT ENAMEL

BY E. FEUILLÂTRE  
(Musée du Luxembourg)

Nanteuil (1813—1873), an imaginative and gifted artist; and various others whose works in the course of a few years will be more and more sought after.

Mr. Nico Jungmann has been showing at the Georges Petit Galleries an interesting collection of his characteristic water-colours, one of which, by the way, has been acquired for the Musée du Luxembourg. There is no need for me to say anything here in praise of this young artist, whose work has from time to time been noticed in *THE STUDIO*. But I should like to indicate in a word the salient feature of this exhibition of his. While showing us his finished works, recalling certain pictures by the Primitifs,



SILVER CUP WITH ENAMELLING  
AND CRYSTAL RELIEF

BY E. FEUILLÂTRE

he managed to stimulate our interest in his art by a number of delightful studies and other preliminary work, thus enabling us to gain a deep insight into his methods. In this way Jungmann makes a strong appeal to the French art-lover, who finds a particular relish in this intimate side of a painter's art.

H. F.

**B**RUSSELS.—The Société Royale des Beaux-Arts is organising a collective exhibition of the works of the late Alfred Stevens. This exhibition is to be held here in April and will form a special feature of the annual salon of the society. In the following month the works will be shown at Antwerp, and every effort is being put forth to make the exhibition as comprehensive as possible.



## Studio-Talk



DRESS ORNAMENT: DRAGON-FLIES AND  
UMBRELS ENAMELLED ON PLATINUM

BY E. FEUILLÂTRE

**V**IENNA.—Every year sees a great change going on in art circles as in other things, and the exhibitions held at the Künstlerhaus bear signs of the great transformation which Vienna has been undergoing of late years. This is but natural, for there are very many young members in the Künstlergenossenschaft—men of different races and different ideas.

Among the portraits shown at the recent exhibition those by Professor von Angeli and the Hungarian artist Philipp A. László occupied a prominent place. Of these two there is little to say which is not already known, little to add to the fame which they have reaped and merited. Of the others, Arthur von Ferraris, who has again settled down in Vienna after a stay of three years in New York, exhibited a portrait of the well-known pianist, Alfred Grünfeld, showing the musician in profile sitting at a grand piano playing carelessly on the keyboard. The portrait itself is very good, as far as likeness is concerned, but on the whole it is too massive and muscular. John Quincy

Adams, Robert Schiff, Paul Joanowitch, W. V. Krauss, Edward Veith, were all well represented. Especially successful was Victor Scharf, who contributed one of those fine and delicate but yet characteristic women's portraits for which he is becoming deservedly known. Hans Larwin has attained a high place in portraiture by his portrait of Herr von Scanavi and two female heads, all of which show broad touches and yet are all free from mannerism. Leo Bernard Eichhorn's portrait sketch of *Count Colloredo-Melo* is at once striking and characteristic of a Viennese man-about-town such as may be seen any day on the Corso. It is a sketch for a larger picture, which promises to be as successful as this one, and in which all difficult points will be overcome. Of the other portraitists, Heinrich Rauchinger, Jehudo Epstein, and David Kohn must be mentioned, though here it is not possible to go into their respec-



"SERVIR LE ROI, SERVIR LES DAMES" (TEMPERA)

BY K. FISCHER-KÖYSTRAND

## Studio-Talk

tive works. What is most remarkable in all these portraits is their freshness and vigour, and that each has its own peculiar quality which distinguishes it from the others.

Among the landscape painters of the Genossenschaft, Eduard Kasparides occupies a prominent place, and one room was devoted to a collective exhibition of this artist's works. Such exhibitions have their good and their bad effects, because one can at once perceive the good qualities and the bad ones. Herr Kasparides has his own peculiar ways and methods of painting; his style is his own, and, spite of adverse criticism, he has continued on his way undaunted and unhindered. Moonlight nights and sunny days, bits of forest through which the moon sends her pale rays, illuminating all in a veil of silver-blue, or the sun high up in the heavens, sending forth ruddy lights to be reflected in the green garb of nature or in the depth of waters—these are his favourite *motifs*. Professor Hugo Darnaut's oil painting, *Abend im Dorfe*, is a tender bit of life when the sun has sunk to rest and all things living turn towards their homes. Hans Ranzoni has again sought one of those out-of-the-way spots for which we have learned to look in his

works, and has added a poetic touch to all; Eduard Ameseder, Josef Jungwirth, Robert Russ, Karl Pippich, V. Schattenstein—here one can only mention names—were ably represented; Eduard Zetsche sent views of some of those delightful little places near Vienna, unknown to the many, and which he so charmingly depicts.

Othmar Ružicka's *Heimgang von der Kirche* (Returning from Church) is a characteristic scene in a Moravian town, where they still keep their old picturesque garb. The contrast between the old woman and young girl is well conceived, and the difference in dress, too, is highly characteristic, even to the important details of binding the head-shawl and the form and embroidery of the apron. Karl Fischer-Köystrand's *Servir le Roi, Servir les Dames* (tempera) is a fine example of formal painting. Among animal painters, Karl Fahringer deserves a prominent place. His *Tigers in Schönbrunn* is a fine and effective work, and Alfred Wesemann's *Schlafender Gaul* is an excellent example of this artist's composition.

In the sculpture section there was much that was interesting. Two bronze figures by Professor Artur



"EVENING IN A VILLAGE"

BY H. DARNAUT





"RETURNING FROM CHURCH"  
BY OTHMAR RUŽIČKA



SKETCH IN OILS OF COUNT COLLOREDO-MELO  
BY L. B. EICHHORN

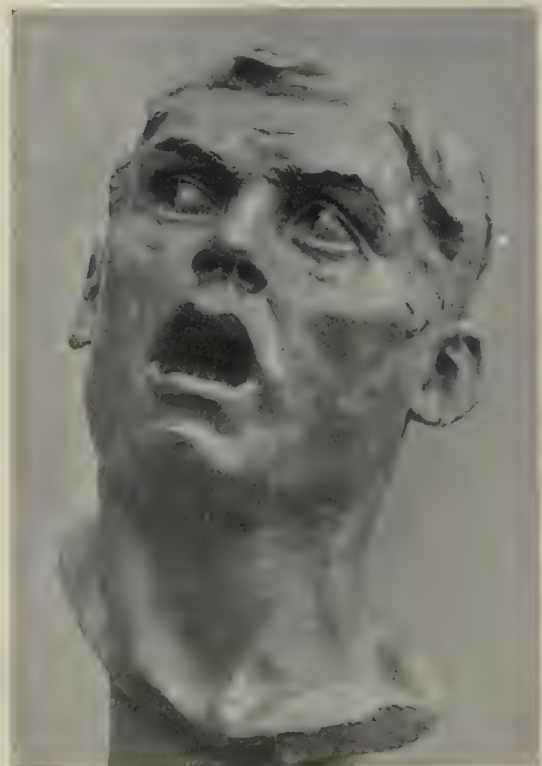
Strasser are nobly conceived and executed; Friedrich Gornik's animals (ceramic), and Franz Zelezny's figure of a beggar in wood, with face and limbs of ivory, are excellent, as also Emanuel Pendl's small figure of the late Archduke Otto on horseback. A collective exhibition of medals by the late Franz Pawlik comprised many excellent and characteristic examples which found eager purchasers.

Rosa Silberer is a young sculptress who has already earned some recognition both here and in Paris, where she has resided lately. She is a pupil of Professor Weyr and Professor Tandler, and first exhibited at the Hagenbund in 1902. On that occasion she exhibited a mighty head, entitled *Die Nacht*, a work showing great power of thought and manipulation. The work here reproduced, *Le Cri*, was executed in Vienna, and exhibited first at a Hagenbund exhibition and

afterwards in Paris, and has added to the young artist's fame in both cities. Miss Silberer's ambition, however, soars to larger works. In her *Crucifixion* the voluptuousness of suffering finds eloquent expression in the face of a young girl who, bound to a cross, is awaiting her martyrdom. Her *Lamentations*, representing five nude female figures supporting a heavy burden, is another work of great power of conception. Both these works with others were exhibited at the Société Nationale des Beaux-Arts in 1905 and were all very favourably criticised, and resulted in her receiving a commission for a life-sized statue, upon which she is at present engaged. She has also exhibited at other exhibitions in Paris, both private and public, everywhere meeting with success. We may look forward to further developments in the work of this young and talented sculptress.

A. S. L.

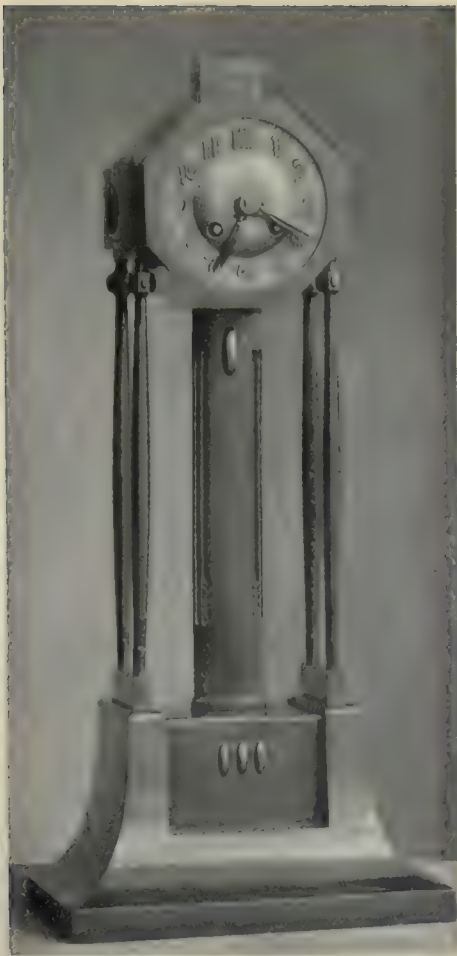
**S**TUTTGART.—We give on page 75 illustrations of a clock and candlestick designed by Walter Ortlieb of this city and executed, in both cases in bronze, by G. Krüger of Berlin. The height of the clock is 53 cm. (about 21 inches), and that of the candlestick 39 cm. (about 15½ inches).



"LE CRI"

MODELLED BY ROSA SILBERER





CLOCK DESIGNED BY WALTER ORTLIER  
EXECUTED IN BRONZE BY G. KRÜGER

**M**ANNHEIM.—Three hundred years have passed since the foundation of the town of Mannheim (1607), and this event is to be celebrated this summer by a grand International Art and Horticultural Exhibition. By means of a generous legacy, the gift of an art-loving citizen, and a large contribution voted by the town, a splendid Art Gallery has been erected under the direction of Herr H. Billing, of Karlsruhe, who by his original and practical style has made a name as one of the most capable German architects. One of the many interesting features of the exhibition will be the contributions of the art workshops (Künstlerwerkstätten) of Munich and Vienna, for which, as for all such exhibits from other towns and countries, special compartments will be allotted.

In order to encourage the recent efforts which have been made in connection with the laying-out

of gardens in the new "villa-quarter" of the town, and to come into touch with the highest horticultural art, a suitable and extensive site of land has been appointed for this department of the exhibition.

Professor M. Läger, well known by his excellent pottery work, has planned the buildings for this portion of the exhibition and superintended the arrangement of the grounds. In addition to the ornamental gardens there will be special plots laid out by Professor P. Behrens of Düsseldorf and a pupil of Professor J. Olbrich, both of whom are members of the Darmstadt colony. The former will design a garden theatre in modern style, and Professor Schultze-Naumburg will plan "colour-gardens," *i.e.*, gardens in which only one colour is introduced. However, amongst all these artistic



CANDLESTICK  
DESIGNED BY WALTER ORTLIER  
EXECUTED BY G. KRÜGER



„PROFESSOR MOMMSEN“

WOOD ENGRAVING BY CARL JÓZSA



“COUNT LEO TOLSTOI”

WOOD ENGRAVING BY CARL JÓZSA



arrangements the simple cottage-gardens, still to be found in so many districts of Germany, will not be forgotten. In short, the requirements of refined artistic sense and of popular taste will be fully considered.

The entrance to the exhibition is in the "Friedrichsplatz," a public garden beautifully laid out at the instance of the town under the supervision of the skilful Berlin architect, B. Schmitz, who also designed the monumental buildings which surround it. The exhibition extends along an avenue of old and lofty trees until it reaches the Race Course on the banks of the Neckar.

J. A. B.

**M**UNICH.—The two portraits of *Professor Mommsen* and *Count Leo Tolstoi*, of which we give reproductions on page 76 from the original wood engravings by Carl Jósza, are interesting as examples of that art, which, in spite of the huge development of purely mechanical processes of reproduction during recent years, continues to flourish vigorously in Germany,

where it is practised successfully by a large number of artists. Herr Jósza's work in this medium has already been made familiar to readers of *THE STUDIO* by his characteristic presentment of Adolf von Menzel, which was reproduced as a supplement some two years ago.

**B**OSTON, MASS.—Rather more than a year ago we published in *THE STUDIO* some Leaves from the Sketch-Book of Mr. Lester G. Hornby, a pupil of Mr. Eric Pape, of this city. The drawings then reproduced, and especially the Marblehead sketches, revealed a degree of merit not often found in students' work, and promised well for the future career of this young American draughtsman. In the meantime Mr. Hornby has been seeking fresh scenes for the exercise of his talent, and in the course of a tour in England last summer many interesting sketches found their way to his book. Three of these we now reproduce. Mr. Hornby is at the present time in Paris, where we understand he is turning his attention to etching.



WEEK END  
ON THE STAGE.  
LIVERPOOL

"THE LANDING STAGE, LIVERPOOL."

FROM THE PENCIL DRAWING BY LESTER G. HORNBY



THE MARKET PLACE  
STRATFORD-ON-AVON

"THE MARKET PLACE, STRATFORD-ON-AVON"  
FROM THE PENCIL DRAWING BY LESTER G. HORNBY



## Studio-Talk

MELBOURNE.—The latest additions to the collection of the Felton Bequest pictures have arrived, and are now being exhibited to the public in the National Gallery. The selection last year (1906) was entrusted to Mr. Geo. Clausen, A.R.A., but, omitting the fine drawings by the late Lord Leighton, P.R.A., Professor Legros, a fine pastel sketch by J. M. Swan, A.R.A., and one still-life picture by Volton, the collection is a disappointing one. Apparently no idea is entertained by the trustees beyond that of filling up the galleries with pictures, independent of aim or relation artistically, with the result that instead of acquiring a few fine works, each thoroughly representative of various schools, or at least of acknowledged masters, we have to be content with about fifty works, many of which, despite the brilliant names attached, are of very slender artistic merit. Some of the large paintings are of the sort one expects from advanced students, and all, or nearly all, are of the stamp which should be avoided by a truly "national" gallery. On the whole, the artistic public have every right to com-

plain of the way in which the fund bequeathed by the late Alfred Felton has been administered on this occasion. On the other hand, the trustees deserve credit for the purchase of the finely painted *Portrait of the Artist*, by the late Hugh Ramsay—one of Victoria's most promising students—which has accordingly been added to the national collection. J. S.

SYDNEY.—The Royal Art Society's exhibition just concluded was the most successful held in the Commonwealth; not only was a very high standard of work shown, but nearly fifty per cent. of the exhibits were purchased by the public. This is not only encouraging from an artistic point of view, but it is the early result of the wonderful era of prosperity that Australia is now entering upon.

The President, Mr. W. Lister Lister, exhibited what the Press unanimously designated "the picture of many years," entitled *The Golden Splendour of the Bush*. It shows a clump of eucalypti nestling



"WATERGATE STREET, CHESTER"

FROM THE PENCIL DRAWING BY LESTER G. HORNBY

## Studio-Talk

round the edge of a lagoon in the dying glory of a summer day, the topmost limbs crimson with the fleeting glow of the setting sun, while the sombre tones of coming night creep up the foreground and complete the harmony. Gerald Fitzgerald's best work was *Where Early Falls the Dew*; it is memorable for the clever way in which the effect of vanishing twilight is suggested by the floating haze of the evening fires. Norman Carter's *Portrait Group* won favour in the skilful balancing of the figures and the harmony of the grey and green tones. Arthur Collingridge exhibited some souvenirs of his European tour, and in *The Lake of Kandy* provided the gem of the exhibition. A romantic night effect is shown with the moonglow upon the middle distance, whilst the foreground is illuminated by the warm reflected lights upon the strolling figures. Mr. F. Leist this year again won National Gallery recognition with his pastoral, *Over the Hills and Far Away*. He also exhibited a dainty pastel, *The Toque*.

Among the water-colours Mr. B. E. Minn's sketches stood out in daintiness. His delightful method of dotting in his body colours almost haphazard made his little pictures ring like ripples of music. Mr. J. W. Tristram's intense feeling for the poetic made his work very interesting. Seldom harping upon one string, his work always bears strong originality. Mr. A. J. Burgess won much favour with his battleship studies, every exhibit of this clever artist being purchased from the exhibition. Mr. George Taylor in *The Democracy of Death* showed one of his clever ethereal studies in an original field of art, which have attracted considerable interest in America as well as here.

In this exhibition meritorious work was also exhibited by Messrs. H. Garlick, C. E. Tindall, J. M. Auld, and the dis-

tinguished exhibitors from the other states included Messrs. B. Hall, Hans Heysen, Ashton, and Miss Hambidge.

The National Gallery has made the following purchases from the British Section of Fine Arts in the New Zealand Exhibition. Oils: *Queen Victoria's Diamond Jubilee Procession*, by G. C. Haité, R.I., £850; *The Smugglers*, Napier Hemy, A.R.A., £940; *A Turkish Boat*, Terrick Williams, R.I., £100; *Gipsy Fortune-Teller*, Edgar Bundy, R.I., £105; *The King's Rival*, Seymour Lucas, R.A., £130; *Pero Bay, Corsica*, T. L. Pickering, £60. Water-colours: *Valley of the Dark*, W. Eyre Walker, R.W.S., £70; *The Quay, St. Tropez*, Terrick Williams, R.I., £40; *Venetian Fruit Stall*, George Haité, R.I., £250; *April*, G. Demain Hammond, R.I., 15 gs.; *The Castellan*, E. J. Gregory, R.A., P.R.I., 250 gs.; *The Mill Pool*, Sir E. A. Waterlow, R.A., P.R.W.S., £250. Black-and-white drawings: *Between the Races*, Henley, Frank Craig, £24; *Starting for Fishing*, Wm. Hatherell, R.I., £30; *Motherhood*, Margaret Kemp-Welch, A.R.E., 4 gs. Several etchings, pieces of sculpture, and examples of

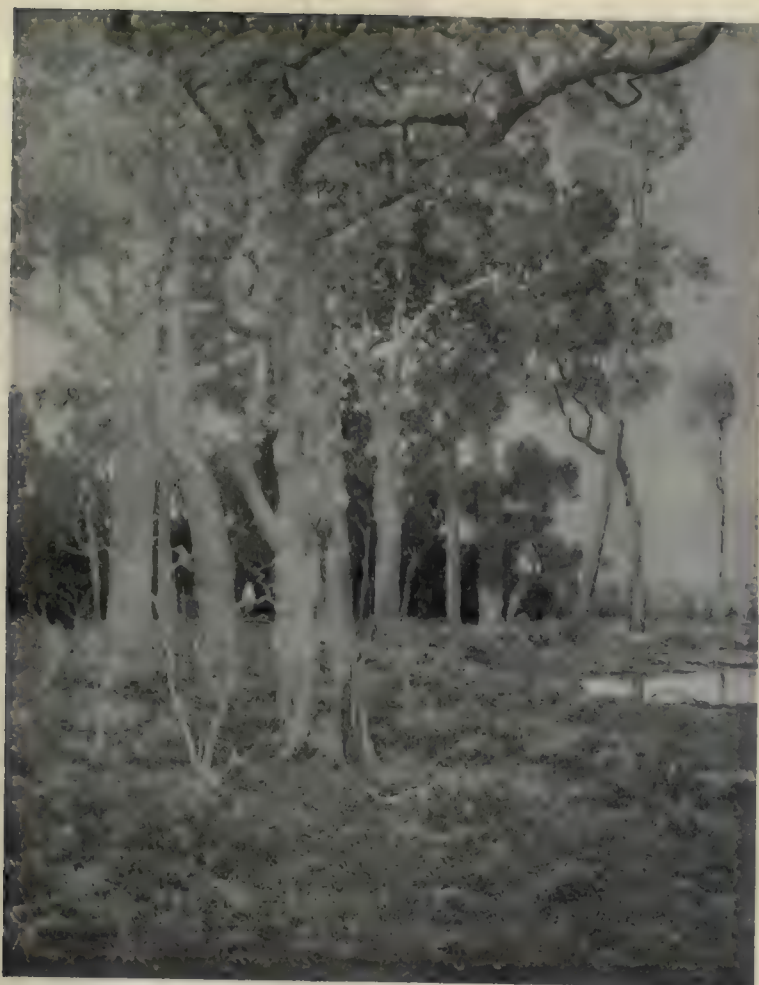


"WHERE EARLY FALLS THE DEW"

BY GERALD FITZGERALD



## Reviews and Notices



"THE GOLDEN SPLENDOR OF THE BUSH"

BY W. LISTER LISTER

applied arts have also been noted with a view to purchase.  
C. M.

### REVIEWS AND NOTICES.

*Isadora Duncan.* Six movement designs by GORDON CRAIG. (Leipzig: Insel Verlag.) Mk. 60. —In these six drawings, issued in a portfolio upon which no pains have been spared, Mr. Gordon Craig hints, and his art always has this power, at something which is remote and which is beautiful. Certain movements of a dance are drawn, and the dance is reminiscent of Grecian movement as we have remembrance of it in art. The book is a dedication of one art to another—Mr. Craig's fancy to Isadora Duncan's genius. Miss Duncan's art is in intention allied not only to music, but to the plastic arts, and the only tradition for which she cares is one that has been their secret. She revives in her art much of that

serener spirit which is at present quite divorced from dancing. In the rhythm with which she interprets the music of the great composers, more than an echo answers of the joyful spirit which finds expression upon the Grecian vase. The beauty at which the dancer aims—and how strange to-day that a dancer should aim at beauty!—is fitly symbolised in the rare atmosphere which it is the province of Mr. Craig's art to suggest. Beyond, however, the imaginative sympathy with which one artist has received a *motif* from another, the book bears no direct relationship to Miss Duncan's dancing. It is not Mr. Craig's forte to present to us reality, and spontaneity is entirely absent from these drawings. The ideals which have controlled him in his application of his own art to the aims of the theatre have always been the very purest; thus he is enabled to respond, as perhaps no other artist could, to Miss

Duncan's aims, but those who study the portfolio must remember his decorative devices are his own in fancy and spirit. If he has missed that which would give greater meaning to his designs in regard to the art and the personality of the dancer, he has still served the public well in reminding them of this dancing given to the interpretation of classic themes.

*Birket Foster, R.W.S.* By H. M. CUNDALL, I.S.O., F.S.A. (London: A. & C. Black.) 20s. net; Edition de Luxe, £2 2s. net.—The publishers of this truly charming memoir of a man whose genial personality left a very vivid impression on all who knew him are to be congratulated on having secured the services of its author, who has had exceptional facilities for dealing successfully with his subject and has turned them to account with no little tact and skill. The son of Mr. Joseph Cundall, who was the intimate friend and for many

## Reviews and Notices

years the constant employer of Birket Foster, Mr. Herbert Cundall was also personally acquainted with the latter, and it was at his suggestion that in 1880 the veteran painter made his first etching on copper, the success of which led to his devoting considerable time to similar work. In collecting the material for his book Mr. Cundall has had the assistance of the artist's eldest son, and also of his niece, Mrs. Evans, who placed at his disposal many drawings and sketches, as well as much literary matter not before published, including the journal of a fellow traveller of Birket Foster's that is full of interesting incidents. All, perhaps, will not endorse the biographer's claim that the dainty water-colour drawings, of which a very representative selection is here reproduced, "appeal to the majority of the British public more than the works of any other artist," for the style of which their author was a typical exponent is now somewhat old-fashioned; but everyone must appreciate the original technique, delicacy of execution and feeling for the poetic side of English country life many of them display. Beginning his art career as a mere boy in the humble position of apprentice to the wood-engraver, Ebenezer Landells, who was one of the originators of "Punch," Birket Foster designed, drew, and cut some of the initial letters in the earliest numbers of that popular periodical, and he also worked for some time on the "Illustrated London News" under his master. It was not, indeed, until he was thirty-three years old that he gave up working for the wood-engravers to devote himself almost entirely to painting in water-colour, and to the last the influence of his early training was very distinctly noticeable in everything from his hand.

*Five Italian Shrines.* By W. G. WATERS. (London: John Murray.) 12s. net.—It would be difficult to over-estimate the significance of the fact that in the great revival of sculpture that took place in Italy in the thirteenth century, its exponents should in so many cases have found their noblest expression in monuments to the dead, some of which still remain uninjured to bear witness not only to the remarkable technical skill and wealth of imagination of their authors, but also to their deep religious feeling and belief in the immortality of the soul. Of these, four—the tombs of St. Augustine at Pavia, St. Dominic at Bologna, St. Peter Martyr at Milan, and St. Donato at Arezzo—have been selected by Mr. Waters as specially typical of the great Pisan school, which led the way in the new movement, and he has strained a point

to class with them a work of a very different kind—the Tabernacolo of Orcagna in Or S. Michele at Florence—justifying its inclusion, though it is not a personal memorial, by pleading its extraordinary beauty and the romantic interest of its creation, an argument that would apply with equal force in several other cases. Imbued with an enthusiasm akin to that which rendered possible the evolution of the masterpieces he describes, the author of a book that will delight all lovers of Italian plastic art at its best, paves the way for its true appreciation by an able essay on Tuscan sculpture, in which he defines the peculiarities that differentiate it from that of any other country, and dwells on the fact that classic influence had much to do with its early emergence from the hampering trammels of tradition. In dealing with the four shrines he tells the life-story of the man commemorated, describes their gradual growth, and gives numerous excellent illustrations, some of them in photogravure, of each work as a whole and of its finest details.

*Staffordshire Pots and Potters.* By G. WOOLLISCROFT RHEAD, R.E., and FREDERICK ALFRED RHEAD. (London: Hutchinson.) 21s. net.—The joint work of two practical potters who have achieved high distinction in their profession, and are, moreover, men of wide culture, this volume on the Staffordshire workers in clay might well be called the romance of English ceramic art, so forcibly realised are the personalities of the craftsmen presented to the reader, so skilfully are the accounts of their technical triumphs interwoven with their life stories, and so vividly is the local colouring of their environment reproduced. To the amateur as well as to the expert collector, the book, with its clear definitions of the peculiarities differentiating the work of one potter from another, and its wealth of illustrations, some of them in colour, of the treasures in museums and private collections, will be a mine of wealth; but it will also appeal forcibly to the antiquarian and historian, for the authors have made a point of tracing the connection between the progress of their art and the advance of civilisation, dwelling on the relics left behind them by pre-Roman, Roman, and Anglo-Saxon potters, as well as the triumphs of the Tofts, the Elerses, Whieldon, Wedgwood, Minton, and their contemporaries and successors. Moreover, they have supplemented the photographic reproductions of typical examples of ceramic ware with a number of clever pen-and-ink drawings, some of them, such as the *Roman Potter in Britain* and the *Medieval Encaustic Tile-maker*,



## Reviews and Notices

displaying no little imagination; others, such as the two views of Dimsdale Hall, long the home of the Elses; *Caverswall Castle*, the residence of the late Godfrey Wedgwood, and the *Old Flint Mill, Bottleslow*, being excellent renderings of interesting survivals of days gone by. Especially fascinating is the chapter on the passing of the Elses—the predecessors of Wedgwood—whose memory was held in high honour by that prince amongst potters; and even in relating once more the oft-told story of Wedgwood himself, the able collaborators have managed to write with freshness and to throw some little new light on certain disputed points.

*Houses and Gardens.* By M. H. BAILLIE SCOTT. (London: George Newnes, Ltd.) 31s. 6d. net.—Mr. Baillie Scott's achievements in the sphere of domestic architecture are so well known to readers of *THE STUDIO* from his numerous contributions to its pages during the past ten years that it is unnecessary for us to deal at length with the principles and ideas set forth and copiously illustrated in this handsome quarto volume. We have here the fruits of an exceptionally wide and varied experience in the planning, decoration and equipment of houses of all dimensions, from small week-end cottages to large country houses both in England and abroad. This volume testifies eloquently to the fact that, besides being an architect equipped with an ample fund of scientific knowledge, Mr. Scott is also an artist possessing a mature understanding of the proper relations of use and beauty; and the aim of this work is to show what possibilities of beauty are present in the construction of a house. There is urgent need of architects with a perception of these possibilities, if domestic architecture is to be raised to a higher plane than that which the rampant commercialism of the age assigns to it, and it is to be hoped that a valuable treatise such as this will meet with that wide recognition which it deserves.

*Crome's Etchings.* By HENRY S. THEOBALD. (London and New York: Macmillan.) 10s. 6d. net.—In the title of this attractive little volume the author has done it less than justice, for it contains not only a scholarly essay on Crome's etchings, and an exhaustive *catalogue raisonné* of the various states of a considerable number of examples of his work in that medium, but also an account of his life and a criticism of his paintings. It will appeal therefore to all who are interested in the career of the famous founder of the Norwich School, as well as to collectors of his etchings.

*Olives: The Reminiscences of a President.* By Sir WYKE BAYLISS, P.R.B.A. (London: George

Allen.) 15s. net.—Revealing as it does the deep religious feeling and warm sympathy with the aims of others that were amongst the most marked characteristics of the late President of the Royal Society of British Artists, this volume of memories will receive a very cordial welcome from his many friends, and will also appeal forcibly to the wider circle who knew him only as a public man. It was not his talent as a painter, not his skill as a writer, though both were considerable, that won for him his high position amongst his contemporaries, but his remarkable adaptability, his power of saying the right thing at the right moment. Even his lightest and most impromptu utterances were marked by an undercurrent of earnestness, and throughout a long career of varied activity he consistently carried out the principles he was so eager to enforce. As President of the R.B.A., his tact and determination to avoid unseemly quarrels saved the situation again and again, and in his accounts of the difficulties with which he had to contend there is not a word that could wound the most sensitive. His memory will long be cherished not only by his friends, but many who were personally unknown to him to whom he held out a helping hand.

The aim of the Arundel Club is to place in the hands of art students and others good permanent reproductions of pictures by old masters in private collections inaccessible to the general public. Thus the third portfolio they are issuing to their subscribers contains reproductions of interesting works by celebrated masters in the private collections of King Edward, the King of Portugal, and others. The annual subscription to the club is one guinea, but members must join for at least two years.

We have received from Messrs. Frost & Reed of Bristol an impression of a mezzotint engraving by Stanley C. Pratt after the picture by Miss E. Collyer, entitled *Scotty and Khaki*, which was exhibited at the Royal Academy the year before last. Lovers of art who are at the same time lovers of dogs will find a double source of interest in this admirable engraving.

The plate which the Art Union of London are distributing to members for the current year has been engraved in pure mezzotint by E. M. Hester, after Mr. W. R. Symonds' painting *Day Dreams*, exhibited at the Royal Academy in 1904. It is an attractive picture representing a little girl fondling a pet terrier, and the size of the engraved part is 21½ inches by 18 inches.

## *The Lay Figure*

### THE LAY FIGURE: ON THE RULES AND CANONS OF ART.

"I AM often inclined to wonder," began the Art Critic, "whether there are really any of the fundamental rules of art which are left unbroken by one or other of our modern schools. There is, at the moment, a curious unrest in the art world; a strange kind of rebellion against even sane tradition which seems to me to be leading a very large number of artists into courses that are often more than questionable."

"Are there any fundamental rules of art?" enquired the Man with the Red Tie. "Is there such a thing as sane tradition? To me it seems that this unrest of which you complain is distinctly a healthy sign; it implies that the men of to-day are not content to follow in the footsteps of their predecessors, but are anxious—and rightly anxious, mind you—to choose their own modes of expression. Unrest, I am inclined to think, means progress and new developments."

"Not necessarily," returned the Critic; "it means very often an impatience of discipline and a lazy unwillingness to learn the very things upon the knowledge of which all real progress and all true development must be based. I hold that there are essential rules and traditions of art which you must observe if you wish to make progress. If you disregard them you merely drift aimlessly, and you are more likely to end in shipwreck than to come safely into harbour."

"How sinfully old-fashioned you are!" cried the Youth from the Art School. "You must have been listening to the Professor of Painting at the Royal Academy. Is there never to be anything new in art? We are going to wake you up once and for all, and to teach you something you never knew before."

"Out of the mouths of babes and sucklings—you know the rest of the quotation," laughed the Man with the Red Tie. "You hear the younger generation. We are old fogies, you see, and we must bow to the superior knowledge of the newcomers. They have been at school more recently than you or I, my friend."

"The omniscience of youth is, of course, proverbial," replied the Critic, "but though I have acquired ignorance with lapse of years, I am still young enough to have retained some convictions; and among these is a belief in the value of the great principles which always underlie all high achievement in art."

"But we are going to make new rules," inter-

rupted the Youth from the Art School; "we are going to destroy all the fossilised traditions and to put in their place something much more intelligent and up to date. We are modern men, and our art must be modern too."

"Oh! you cannot get along then without rules," said the Man with the Red Tie. "Why, you are as bad as all the rest! I thought you were going to claim the right to be independent and to do your own work in your own way. But you only propose to substitute one cut-and-dried set of rules for another. Shame upon you! Do you call that progress?"

"Of course it is progress," returned the Youth from the Art School, "because we shall substitute rules which give us liberty for those which bind us down to do simply what others have done already. Our greatest rule of all is that we shall study Nature as we find her, and represent her just as she is, without showing fear of critics or favour to professors. We are going to make the traditions for the future."

"Heaven help the future!" sighed the Man with the Red Tie. "If we must have rules we had better stick to those which have stood the test of centuries; at any rate, we know where we are with them. I doubt whether the new batch will be any better than the old."

"I have no doubt at all in the matter," said the Critic; "I am no upholder of obsolete conventions, but I do say that there are many of the ancient canons which cannot be departed from without bringing disaster upon art. The parrot-cry of the younger school to-day is that you must study Nature and represent her faithfully; and the men who shout loudest prove their sincerity by choosing as their subject for study everything that is vilest, ugliest, most debased, and most unnatural. If they chance upon something that is beautiful in nature they torture it into hideousness by their manner of treating it. They outrage every law of taste, every rule of art, and they set up a convention of gross and indecent ugliness merely for the sake of avoiding what they regard as the convention of beauty. They refuse, indeed, to enquire what beauty means; to escape the labour of training themselves to select the best that Nature offers them, they shelter behind an utterly unintelligent formula. In truth, the new rules are infinitely worse than the old; but unfortunately they are adopted by the younger generation because by their assistance a cheap sensationalism is attainable. But where is it all going to end?"

THE LAY FIGURE.







"THE TIMBER WAGON." BY J. WALTER WEST.







THE "GOLDEN AGE" BY J. WALTER



THE RECENT WORK OF MR. J. WALTER WEST, R.W.S. BY A. L. BALDRY.

WHEN the work of Mr. J. Walter West was dealt with in these pages some eleven years ago it was possible to describe him as an artist who, having already accomplished much, was likely as time went on to take a place of marked distinction in his profession. The lapse of years has brought about the fulfilment of this anticipation; he has established himself very definitely among the painters whose work is widely popular on account of its charm of individuality and beauty of execution. But it can scarcely be said that his development has followed the lines which at one time seemed to be plainly marked out for it; his choice of the direction in which his greatest progress has been made has in it a certain element of unexpectedness, for it has led him to concentrate the greater part of his energies upon a type of practice that formerly engaged his attention in only a minor degree. Circumstances, perhaps, have modified his artistic outlook, and have guided him, possibly against his will, where he had no particular intention to go; yet they have not forced him into uncongenial labour nor into that thankless striving against his temperament and his convictions which is only too often the penalty that the artist has to pay for popularity. They have, rather, had the effect of rousing into full activity faculties which he might have allowed to remain undeveloped if he had been left to himself and of encouraging him in a peculiarly personal manner of expression.

It was as a painter of more or less dramatic subject pictures that Mr.

West first made his name. His earliest exhibited works had always a dramatic motive, and either told a quite intelligible story, or illustrated some sentiment which was calculated to please a very large section of the public. A dozen years ago he seemed to have settled down to the treatment of anecdote and to the representation of incidents, sometimes amusing, sometimes serious, in which the actors were human beings and animals. Such canvases as *The Repulse of the Enemy*, *Workers and Players*, *To Gretna Green*, and the more imaginative *Many Waters cannot Quench Love*, pointed what was apparently to be the direction of his art, and implied that the romantic or pastoral picture was to be his special study.

Yet, as events have turned out, this phase of his



"THE LADIES OF ST. JAMES'S"

BY J. WALTER WEST

activity was but a passing one, it lasted a comparatively short time, and it led to no very considerable amount of production. It died out almost entirely some years ago, because the artist found that there was another kind of work which he was called upon to do, and that to satisfy this new demand he had to abandon many of his earlier aims. That he has not given them up altogether is proved by his recent completion of such a subject as *The Timber Wagon*, a picture that shows well that he has kept fully alive his love of picturesque rusticity and that he has not allowed his perception of the pictorial possibilities of incidents in rural life to become dulled. *The Timber Wagon*, indeed, is one of the best things he has ever done in what may be called his earlier manner; it expresses a sentiment instead of telling a story, and is symbolical rather than anecdotal, but its sentiment is quiet and unforced, and its symbolism is legitimately appropriate. Technically it has high merit; the management of subtleties of colour and tone, the treatment of a difficult problem of illumination, the avoidance of what are commonly considered to be effective devices of presentation, all combine to make it very well worth studying as an example of the methods of an artist who has something fresh to say about matters which give scope for the exercise of individual taste and personal preference.

A picture of this character is, however, only an occasional digression from the regular course of Mr. West's present-day practice, and comes as something of a surprise to people who do not know, or have forgotten, the initial stages of his career. The art to which of late he has accustomed us is lighter, more dainty, and more fanciful, less serious in the sense that it involves less study of dramatic

exigencies, but more complete decoratively. The origin of it is not at all difficult to trace; in bygone years Mr. West was a busy illustrator, a prolific producer of black-and-white drawings for reproduction, and he had a very happy knack of seizing upon whatever there might be of graceful suggestion in the subjects with which he had to deal. He drew, too, a large number of designs for book covers, title pages, and chapter headings, which allowed him ample opportunities for the exercise of his inventive powers, and gave him a most useful training in purely decorative work. They taught him the value of elegance in the combination of lines, and the importance of balance and order in the arrangement of the various parts of his compositions; and, above all, they showed him the necessity for the preparation of a well-ordered



"SHUTTLECOCK AND BATTLEDORE"

BY J. WALTER WEST





*(By permission of L. Blumfeld, Esq.,  
Owner, of picture and copyright)*

**"A SILKEN THREAD"  
BY J. WALTER WEST**

*J. Walter West, R.W.S.*

pictorial pattern if he was to make his design sufficiently effective and to save it from any hint of weakness or incoherence.

Indeed, through the years in which he was occupied with illustrative work of various kinds he was steadily laying the foundation upon which is built the chief part of his recent achievement as a painter. He began with simply literal translations of this or that author's word pictures into visible black-and-white, but as his experience widened, and his confidence in his own powers of interpretation increased, he gave freer rein to his fancy and introduced a more personal touch into his illustrations. From this it was an easy step to the original expression of the ideas aroused in his mind by his reading, to the production of drawings which, whatever their source of inspiration, were purely his in sentiment and manner; and the next step, to absolutely independent design, was easier still. How well he used his independence, when he felt sure of himself, is shown—for example—in the book-plates which he has drawn during the last few years. In this, one of the daintiest and most delicate forms of design, he may fairly be said to excel; he hits the happiest possible mean between pictorial freedom and heraldic formality, and applies the needful decorative conventions with exquisite taste.

In the pictures he is painting now we can see the harvest that has come to him in return for all this sustained and serious labour. It is a harvest well worth the gathering, for it springs from sound seed carefully planted and well tended in all the stages of its development. If he has changed the manner of his art, it is simply because he has known how and when to put to the best use all the material

he has gathered through years of shrewd observation. He has met his opportunities half-way, and as he has been prepared for them he has been able to take the fullest advantage of them and to profit by them amply and in the right fashion. His pictures, it may be safely said, would neither have commanded nor deserved the success which they make to-day if there had not been that long course of training to fit the artist for his struggle with the most difficult problems of pictorial design.

There is no exaggeration in the suggestion that there are more than common difficulties to be faced by the painters who choose motives such as Mr. West has adopted, or who seek to solve the problems that his later work presents. Pictures which have a strong subject, or an interest apart



"THE SHADOW"

BY J. WALTER WEST





*(By permission of Messrs. Headley  
Bros., Publishers of the Engraving)*

"THE POET COWPER AND HIS  
HARES." BY J. WALTER WEST



"A WEIGHTY CONSIDERATION"  
 (By permission of Messrs. Headley Bros., Publishers of the Engraving)  
 BY J. WALTER WEST



"THE THORNY PATH OF KNOWLEDGE"  
 (By permission of Messrs. Headley Bros., Publishers of the Engraving)  
 BY J. WALTER WEST



from their execution, will often attract the widest attention even if they are not particularly well rendered. But when they have little or no incident, when they tell no absorbing story, when they illustrate no event of special moment—and yet are subject pictures all the same—the manner in which they are treated becomes of vital importance. They make, in fact, a very serious demand upon the artist's capacity. If he is weak they are usually insipid; if he does not know the mechanism of his art, or if he uses his knowledge carelessly, they are feeble and have no technical significance. They must be vigorous without any loss of refinement, and they must be complete in all essentials of thoughtful arrangement, judicious design, and duly considered executive adjustment, or they will seem to be little more than tentative essays in which the painter has missed his way and arrived at nothing worthy of recognition. It is by the manner in which he has overcome the technical difficulties that he will be judged, and the measure of what may be called his mechanical success will be also the measure of the attention he will receive. He must, in a word, be master of his trade, and the more evident his mastery the more confidently can he hope to attain the right kind of popularity.

The reproductions which are given here of some of the most characteristic of Mr. West's pictures explain clearly enough what are the qualities at which he aims, for in them all can be perceived the same consistency of intention and artistic conviction. They have an eminently personal atmosphere, one that could be attained only by an artist who, having decided upon a particular course of practice, has the courage to follow it steadily and without being turned aside by strange influences. In the whole series the dominant note is the

desire to express beauty of the daintiest and most exquisite order, and yet at the same time to avoid mere prettiness by a certain decorative severity. There is no superficiality in these pictures, no slurring over of the little things which, if individually of minor importance, play parts of definite value in the filling up of the pictorial design; they are sincere enough, and their sincerity is justified by the charm which is common to them all. Yet in the decorative severity, the careful and precise observation of rules of composition by which they are distinguished, there is a good deal more than the carrying out of a set convention. Their formality is but the expression of the formal and studied manners of the period which these paintings illustrate; their style is a reflection of the impression made upon the artist by his study of the ways of a



"SHUTTLECOCK"

BY J. WALTER WEST



"THE MINIATURE." BY  
J. WALTER WEST


*(By permission of H. Helamann, Esq., J.P.)*





*(By permission of Messrs. Headley  
Bros., Publishers of the Engraving)*

"SWEETNESS AND LIGHT  
BY J. WALTER WEST



W. J. West  
17/7/6

PENCIL DRAWING. BY  
J. WALTER WEST





STUDY FOR "FIRELIGHT"  
BY J. WALTER WEST



BOOK-PLATE

BY J. WALTER WEST

past generation. He has caught the savour of the old-world life, its graceful artificiality, its well-trained elegance, and it clings to his work and gives a pleasant persuasiveness to all his subjects.

Within the limits he has marked out for himself he certainly does not fail to secure the necessary degree of variety. The quaint dignity and courtly grace of *The Ladies of St. James's* contrast quite effectively with the sportiveness of the dainty maidens in *Shuttlecock* and *Shuttlecock and Battledore*, and there is a wide difference between the worldly atmosphere of *The Miniature* and the quiet of the Puritan homes which he has represented in such paintings as *Sweetness and Light* and *A Weighty Consideration*. And in other episodes from a past century like those he has realised in *A Silken Thread* and *The Poet Cowper and his Hares*, he finds ample opportunities for the exercise of his powers of invention and for the working out of his ingenious and effective ideas. On occasions too he can strike a deeper note, as in *The Shadow*, with its hint of tragedy which suggests so much and yet leaves to the imagination all the details of the story. An artist who can make such use of the

material that he finds in one short period of our domestic history need not fear any charge of narrowness and cannot be accused of descent into mannerism; a specialist he may be, but his specialism is directed by intelligence and good judgment.

To the executive qualities of Mr. West's paintings nothing but praise can be given. He has executed most of his recent work in water-colour, a medium which he manages with exceptional skill—with skill which is, indeed, so well recognised that it has gained him admission to the Royal Society of Painters in Water-Colours, of which he was elected an associate in 1901, and a full member in 1904. He paints precisely and minutely, and yet with more freedom than is usual with artists who aim at high finish; his brushwork is expressive and has the same kind of firmness tempered with delicacy that gives such a charm to his black-and-white line. In the realistic rendering of textures, of the silks and brocades in which his fine ladies are dressed, of the tapestry-hung walls against which they stand, of the screens and other articles of furniture which serve as backgrounds or fill in the blank spaces in his compositions, he is most successful; his imitative powers have been very highly cultivated, and he can apply them with rare discrimination. With all his minuteness he can keep a quite satisfying breadth of effect, and in finishing his pictures to what he feels to be the necessary degree of elaboration he does not lose the air of spontaneity which adds so



BOOK-PLATE

BY J. WALTER WEST





BOOK-PLATE. BY  
J. WALTER WEST

## *Schloss Tratzberg*

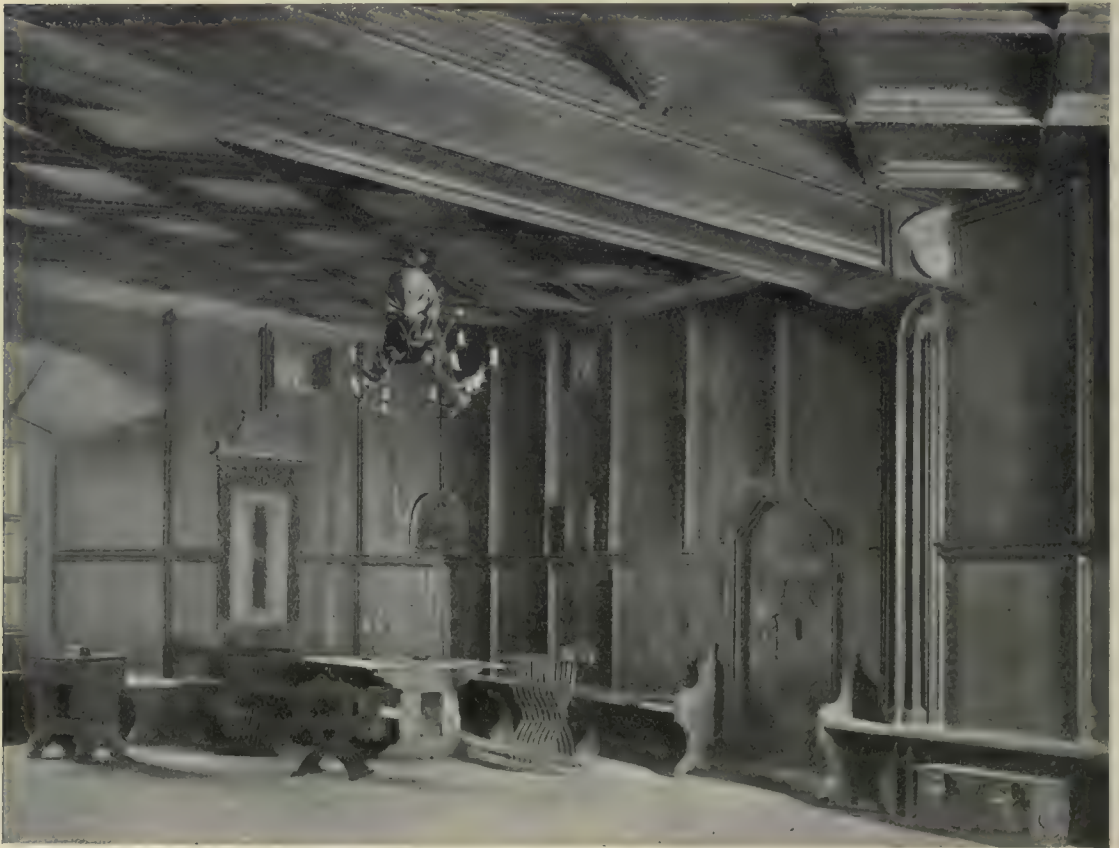
much to the interest of every serious work of art. A thorough craftsman, he is also a sensitive colourist who plays with colour harmonies and contrasts in a manner that shows how much pleasure he derives from the working out of subtle chromatic problems. In all his technical devices he is very evidently influenced by his love of decorative effect; it affects the manner of his art quite as definitely as it does his conviction with regard to choice of material. That this decorative inclination should have grown upon him with the lapse of years is a very welcome sign, for it proves how well he has considered his responsibilities and how, as he has matured, he has recognised what are the obligations which the artist must fulfil if he desires to be something more than a mere recorder of little things.

A. L. B.

### SCHLOSS TRATZBERG IN NORTH TYROL. BY A. S. LEVETUS.

ALTHOUGH Schloss Tratzberg is mentioned in Baedeker as being situated on the mountain slope

(Stanserjoch), two and a quarter miles to the west of Jenbach, few travellers make halt to visit this beautiful château, perhaps the most beautiful in all Tyrol, north or south. They are either in too great a hurry to get to Bad Gastein, Salzburg, or some other well-known health or summer resort, or else rush across the Brenner from Innsbruck without a pause to see the many pearls which Tyrol offers to those who seek them; the mountains being as yet the only attraction to the great majority. But Tratzberg is a lovely castle, and of all the numerous châteaux in this part of the Austrian Empire it is the best preserved. From its mountain height it commands the whole valley of the Inn, whose broad waters smilingly and enticingly wind their way like a silver band through the valley, flanked by mighty mountains. I know of no more beautiful spot, either by day when the blue depth of the sky seems to touch the waters and the sun pierces them with his rays till they radiate like precious stones, or at night when the moon unfolds her sombre drapery and displays her broad silver belt and the stars seem to dance to meet her. The sight as you stand on the old bridge below,



SCHLOSS TRATZBERG : THE MAXIMILIAN ROOM



## *Schloss Tratzberg*



SCHLOSS TRATZBERG : THE TÄNZL ROOM

or from the mountains above, is surpassingly beautiful.

Originally a Gothic structure, Schloss Tratzberg has in the course of centuries changed its form, so that now it savours more of Renaissance than of Gothic. The latest changes were made by Ritter Georg Ilsung, Imperial Councillor and Governor of Suabia. It was he who formed the building into a quadrangle, placed Renaissance portals to the Gothic gateway arches, and decorated the walls with frescoes after the richest Renaissance style. Although by far the greater part has suffered from wind and weather beyond all preservation or restoration, still the interior decorations in the older part of the castle are unharmed and are still to be seen in the panellings, ceilings, doors, and fixed furniture.

The first Schloss Tratzberg arose towards the end of the thirteenth century, but whether it stood at some little distance from the present one, as an old cistern seems to imply, or the present one was built on the old foundations, is a moot point. Documentary evidence, however, shows that the

old castle was destroyed by fire in 1493; that Kaiser Maximilian (its then owner) gave the ruin in exchange for the castle of Bernegg, in the valley of the Upper Inn, where the ibex is still to be found, its new owners being the brothers Veit—Jacob and Tänzl—who rebuilt it in 1550, and so it remained until Ritter Georg Ilsung's time—the sixteenth century. In the eighteenth century it passed to the Tannenberg family, whose latest descendant, Countess Enzenberg, bequeathed it to her husband and sons, the Counts Enzenberg, the present owners. When they came into possession the castle had been stripped of many precious treasures. The late Count went to work to restore the Schloss and recover these lost treasures, and since his decease his son, Count Artur Enzenberg, like his father a man of great culture and understanding, has continued the work. Everything has been carried out with careful eye and hand and with fine feeling and thought, the aim being to keep strictly to ancient form, so that all might be in keeping. Wherever restoration was found necessary it has been carefully carried out and

## Schloss Tratzberg

supervised by the Count himself, and whenever additions have been made to the furniture it has been done with a view to keep all in due place; but even after all this lapse of years there is still much to be done.

Viewed from the outside, the castle is seemingly a mighty monument of strength, though it would hardly serve as a stronghold against the incursions of the enemy in our days. In days of yore it several times offered a successful resistance to the Bavarians, and indeed owes its origin to this very purpose, for the Bavarians were a dangerous enemy to North Tyrol in those days. The massive façade is relieved by three turret towers, and the main entrance is towards the mountain declivity. No less than six battlements, formed like terraces enclosed by seven towers, are still to be seen in good preservation. Inside, too, the castle was furnished with many then possible means of defence and also of escape, should such be unavoidable. By means of a secret staircase built within the walls there was access to the cellars, whence by means of a subterranean passage the open was reached and can still be reached. The courtyard calls up visions of past days: the frescoes are still to be seen, though their glory has departed, and there are arcades on two sides—a typical courtyard of olden times. From the right-hand corner the main staircase leads to a corridor with frescoes of hunting scenes. Leading off this corridor are the rooms inhabited by the Counts Enzenburg and their families during the greater part of the year; the winter they spend in Innsbruck or in the lovely old-world town of Schwaz, one station nearer Innsbruck than Jenbach.

The size of the rooms is remarkable, as is also their height, especially when it is taken into consideration that they are Gothic in form. Some of

the ceilings are supported by marble pillars, as can be seen by the illustrations of the *Königin Zimmer*; in this room there are three which are placed just *vis-à-vis* the oriel, which they seem to guard. Altogether there are some fourteen such pillars in the Schloss ranging from the cellars upwards, though there is only one in each room besides the *Königin Zimmer*.

The arrangement of the rooms is interesting and shows how the homes of the nobles differed from those of the burghers. The rooms are called *Stuben* and *Kammern*; the *Stube* was the living-room (it must be remembered that many families lived together in a *Schloss*, as they did in Italy), and to each *Stube* one or two bedrooms (*Kammern*) were attached, while in burgher families the *Frauenstube* was at once bedroom for the wife and living-room for the family. The *Kammern* were only for sleep-



SCHLOSS TRATZBERG: DOOR IN THE FUGGER ROOM



## Schloss Tratzberg



SCHLOSS TRATZBERG: THE QUEEN'S ROOM

ing purposes, and were never provided with stoves. In the *Stube* the family gathered round the stove in winter, or sat at the windows working and chatting in summer. The apparatus for washing was also in the *Stube*; in the *Kammer* it was too cold to perform morning ablutions. Some of these washing-stands are of singular beauty. It is strange, but in many comparatively modern houses washing-basins are still to be seen let into the panelling, but nowadays they are used for cooling the wine, and are not, as is generally supposed, a relic of ancient times when fingers were used instead of knives, forks and spoons, for it must be borne in mind that in the families of the nobles if not in others a ewer and basin were carried round at every meal after each course by the page, as may be seen from old miniatures and pictures.

As there was little else besides a bed in the *Kammer*, all the decorations were confined to the *Stuben*, and many of these are of rare beauty. The finely-grained wood, the exquisite patina with its refinement and dignity,

the beautiful carving, the metal mountings, the apparatus for lighting purposes, ancient hangings and furniture (many very fine pieces being among them), lend great charm to this old castle, which is a history in itself not only outwardly, when it tells of war and rapine, but inwardly, where it tells us of quieter times when the lords or counts were at peace with their neighbours, and, resting by their firesides, could turn their thoughts from combats to the adornment of their homes. From the foundations to the top of the building the same story may be read,

from the dungeons and cellars upward. The cellars are marvels of architectural strength, with their pointed arches and marble columns supporting the roofs.

It is, however, the rooms that appeal most to us; and these are all named after the different owners of the castle. One of the most interesting of the rooms is the *Fugger Zimmer*, which, like all those of Gothic times, dates from the beginning of the castle's existence. The wainscoting, which reaches



SCHLOSS TRATZBERG: THE HABSBURG SALOON

## Schloss Tratzberg

about one-third of the height of the room, is beautiful with the glory of old age. The ceiling of the oriel is formed of crossed beams of oak with stars in the fields. The room is furnished with wall cupboards, a finely carved washstand fitted in the paneling, and seats all round, which at once served two purposes, for rest and use. Three tables, dating from about the year 1500, are of rare artistic worth; their tops are inlaid and are now silvered with age. Around the room are hung old family pictures. But technically and artistically it is the door which is most interesting (p. 102); it is of great beauty and must have been the work of a master-hand. The arms are those of the Tänzl family and those of the first owner's wife, Rinderscheidt. The bands and locks are of great intrinsic value, as is all the Gothic wrought-iron work in the castle. They seem to have been the work of the same locksmith who was answerable for the fine wrought-iron work in the churches in Schwaz.

The Königin Zimmer, or Queen's Room (p. 103), is the most beautiful of all the rooms, and probably the work of the master who decorated the Fürstenzimmer in Schloss Feldthurnus and the choir of the Hofkirche in Innsbruck. It is typical of the German Renaissance in Tyrol and exceedingly rich in style. The story goes that seven joiners worked at the panelling and ceiling seven years, seven months and seven weeks, and then it became the thing beautiful. It is said that if the key to the riddle could only be found, the entire ceiling could be taken to pieces and carried away on a wagon. Be that as it may this ceiling is alone worth a visit to Tratzberg. It is in perfect condition and shows wonderful feeling, a fine imagination and dexterous hand, working together with a highly gifted brain. From the fact that the style of the Königin

Zimmer is mixed it may be assumed that it was first built under the Tänzl's, and afterwards altered under the Ilsungs. The walls are hung with brocades of camel-hair, which, fortunately, is not subject to the inroads of moths, and so these brocades have been preserved throughout the ages; they are among those "things of beauty which are a joy for ever."

The Habsburgersaal (p. 103) is of singular interest. The upper part of the walls bears the genealogical tree of the Habsburgs, while the lower part is decorated with painted stags, whose horns are real and once served as candelabras. The length of this tree is 230 ft., and it contains a hundred and forty-eight figures, half life-size, dating from the Emperor Rudolf I. to the six children of Philip le Bel, this last being unfinished. The painting is in tempera, and has been restored in places. A copy of it is in the Imperial Museum



SCHLOSS TRATZBERG: CUPBOARD IN THE TÄNZL ROOM



## Schloss Tratzberg



OLD BEDSTEAD IN SCHLOSS TRATZBERG

of Fine Arts, Vienna; it re'ates a whole history. The groups showing the direct descendants from Rudolf to Maximilian are distinguished by a blue cloud behind them. A scroll under each figure records the important biographical facts. Those females who were unmarried (including those who, if betrothed, never reached the matrimonial state) can easily be recognised by the fact that they wear their hair flowing over their shoulders, while the married ones wear close-fitting caps to hide their greatest beauty—a custom analogous to the cutting off the hair and wearing wigs among the orthodox Jewish women. This genealogical tree is a marvellous work, and, as far as can be said now, was done under the influence of Bernhardin Strigel, of Memlingen (1460—1528), who was ennobled by Maximilian I., and who alone had the right of painting his Imperial patron's portrait. It was painted between the years 1500—1510.

The Maximilian Zimmer (p. 100) was the one which that Emperor occupied during his frequent visits to Tratzberg. This room is partly covered with the names and favourite utterances of those who visited the castle and occupied this chamber during the sixteenth century, so that it is a sort of visitors' book and "Who's Who" in one, and is, besides, of great historical value. The wainscoting is very simple, and Gothic in style. There is a singularly beautiful sewing-table in the window, and the room has an interesting trap-door which leads to the first story.

The Tänz Kammer (p. 101) is interesting on account of the simplicity of the woodwork, the paneling, and the window with its round *œillettes*, as also from the general arrangement. The adjacent Frauenstube contains an excellent specimen of an inlaid bedstead in true German Renaissance style, very rare now. Its structure is purely architectonic; the screen is in embossed leather. The cupboard (p. 104) is, in its way, a wonderful construction, finely decorated and in a perfect state of preservation. It is of cembra pine, purely Gothic, harmonious and powerful in

build, and ornamented with carving through which a groundwork of delicate blue peeps; the inlaid work is exquisite, the wrought-iron mountings exceedingly beautiful. It was made in Sterzing, on the Brenner; it has endured for centuries, and will endure many more—it was, in fact, built to laugh at wear and tear.

Of the many other treasures in Tratzberg much could be said did space permit—the armoury, the chapel, the numerous other rooms, besides those already named, with their varied appointments and appurtenances. They are all most interesting, for great care has been taken by the Counts Enzenberg that everything should correspond to times in which the castle came into existence. Some of the furniture was brought from Schloss Thurweck (Rothholz), near Jenbach, the home of the Count's mother; other articles were purchased, but always with due regard to the style of the rooms where they were to be placed, and always with the eye of a connoisseur. It is worth while remembering that Tyrol used to be a good field till the rage for collecting came; now it is pretty well exhausted. In Tyrol only the best of everything was made; it was the high road from Italy to Germany across the Brenner, and journeys to and fro were frequent.

Of course, there are many weird ghost-stories told of Tratzberg, but this is not the place to repeat them, and moreover they are such as are connected with all old castles about here—the devil fetching the non-believer, and suchlike tales, for instance.

## The Oil Sketches of Gaston La Touche

A word of thanks must be given to Herr Anton Schroll for kindly allowing me to use illustrations from his work, "Kunst-Schätze in Tyrol." Of Tratzberg I can only say I first saw the castle some fifteen years ago; subsequent visits have but deepened the impression it made on me, and those may consider themselves happy who have the opportunity of seeing it. It is not a museum, but a home where periods in art may be pleasantly and profitably studied.

A. S. L.

### THE OIL SKETCHES OF GASTON LA TOUCHE.

BEHIND a mysterious curtain hanging in Gaston La Touche's big studio at Saint-Cloud, there stands a vast piece of furniture rising right to the ceiling; here one finds row after row of shelves, like those of a bookcase, but holding neither books nor papers. Little squares of wood, classified as carefully as though they were Elzevirs or priceless manuscripts, fill each neatly ticketed pigeon-hole. Here La Touche has a sort of repertory of all the effects of colour which have struck his sensitive eye. For years past, indeed, whether travelling or merely strolling about in the ordinary way, La Touche has been in the habit of "fixing," by means of a few touches of the brush, every note of colour in nature which has attracted him. Hence this formidable collection of documents.

To the superficial student of La Touche's work, the artist seems to be first and foremost an "imaginative." But such as have had the good fortune to examine one by one these marvellous little symphonies of colour must at once realise that it is hardly possible for anything to be more close to nature, more instinct with truth. We all know how perilous it is for an artist working in his studio to trust too much to his memory. But La Touche is always absolutely veracious, and when he painted for the Élysée his *Fête de Nuit*, which was exhibited at the Salon last year, and in due course reproduced in THE STUDIO, he had not to give himself up to the caprice of his fancy. On the contrary, it sufficed for him to search among his sketches to find a great quantity of notes taken at night-time, giving him effects of illumination of all sorts.

All such effects of light as have surprised or delighted his eyes have been registered in his archives. Therefore one can well understand how greatly the artist prizes these notes, not one of which, however slight, will he part with. It was as

much as he would do to allow just a few to be exhibited at Tooth's Gallery a few years ago.

La Touche has permitted us to reproduce some of these little gems in THE STUDIO, and nothing, indeed, could give a more complete idea of his talent than they. Here, for instance, is an enchanting study of *St. Mark's at Sunset*. It is that fugitive hour when, in the clear waters of Venice, all tones are mingled; and in this animated little *pochade* we have an extraordinary symphony containing the ambered tints of the Palace façade, the pink from the granite of the ancient columns, and the gold of the cupolas. The *Yellow Sail*, too, is a striking example of one of the remarkable colour effects only to be seen in the humid air of Venice. The sail assumes an extraordinary tint against the green sky—copper, orange and yellow—and, reflected on the water, produces thereon an uncommonly curious mixture of tones.

And what a harvest of "documents" La Touche has gathered from his beloved parks of Saint-Cloud and Versailles, of which he has long been the *peintre attitré*. Of these an excellent example is now given here.

The painter spends several months every year in Normandy in complete isolation, and there he has noted some interesting effects of light, notably the *Poplars*, which we reproduce.

Thus La Touche has succeeded in retaining from Nature an infinite number of her colour notes. Thanks to this colossal equipment he can henceforth give free rein to his fancy, evoke the most imaginative scenes; for, however fanciful may be his figures—his fauns, his nymphs, his *marquises*—the setting in which he places them is always real; thus fiction and fact will ever be closely joined in attractive combination.

### THE SPECIAL SPRING NUMBER OF "THE STUDIO."

THE Special Spring Number of THE STUDIO (ready early in April) will be devoted to the history of the Royal Scottish Academy, forming a companion volume to those on the "Old" Water-Colour Society and the Royal Institute of Painters in Water-Colours, issued as our last two Spring numbers. The work will contain forty illustrations in colour, reproduced direct from pictures by leading members and associates of the Academy—past and present—besides portraits of famous artists connected with the Institution. There will also be given a complete chronological list of the members and associates elected since the foundation of the Academy, in 1826, down to the present day.





*The Oil Sketches of Gaston La Touche*

A word of thanks must be given to Herr Antonsen, the Librarian, allowing me to use the collections and the "Kunstschätze in Trondheim." Of course, I can only say I find my subsequent visits have but increased my interest in it made so fine, and those themselves happy who have the seeing it. It is not a museum, but a collection of periods in art can be pleasantly and

A. S. L.

A. S. L.

## THE OIL SKETCHES OF GASTON LA TONQUE

BEHIND a mysterious curtain hanging in Gaston La Touche's big studio at Saint-Cloud, there stands a vast piece of furniture rising right to the ceiling: two long, wide rows after row of shelves, like those of a bookcase, but holding neither books nor papers. Little squares of wood, classified as carefully as though they were Elzevirs or priceless manuscripts, fill each neatly ticketed pigeon-hole. Here La Touche has a sort of repertory of all the effects of colour which have struck his sensitive eye. For years past, indeed, whether travelling or merely strolling about in the ordinary way, La Touche has been in the habit of "fixing," by means of a few touches of the brush, every note of colour in nature which has attracted him. Hence this formidable collection

[illegible]

It was not without a slight sigh as he rose, and as he did so, he saw that there were two letters in his archives. "I have not time now," he said, "to read how greatly the artist prizes these notes, but I will, of which, however slight, will be part with. It was as

much as he would do to allow just a few to be exhibited at Tooth's Gallery a few years ago.

La Fenice has permitted us to reproduce some of the photographs from The Studio, and nothing, indeed, could give a more complete idea of his talent than this. For instance, is an enchanting study of *Mark's at Sunset*. It is that fugitive hour when the clear waters of Venice, all over again, are reflected in this animated little *fontaine* we have in the foreground, the symphony taming the architecture of the facade, the pink from the granite of the columns, and the gold of the cupolas. *Mark's*, too, is a striking example of one of the master's

effects only to be seen in the humid air of Venice. The sail assumes an extraordinary tint against the green sky—copper, orange and yellow—and, reflected on the water, produces thereon an uncommonly curious mixture of tones.

And what a harvest of "documents" La Touche has gathered from his beloved parks of Saint-Cloud and Versailles, of which he has long been the *peintre attitré*. Of these an excellent example is now given here.

The painter spends several months every year in Normandy in complete isolation, and there he has noted some interesting effects of light, notably the *Poplars*, which we reproduce.

Thus La Fontaine has succeeded in retaining from Nature as much as possible of her original notes. Thanks to the colossal equipment he has henceforth give free rein to his fancy, even to the most imaginative scenes; for, however fanciful may be his figures—his fauns, his nymphs, his *zephyrus*—the setting in which he places them is always real, in nature, and that will ever be closely united to the figures themselves.

THE SPECIAL SPRING NUMBER  
OF "THE STUDIO."

The Number of "THE STUDIO" for April will be devoted to the history of the Scottish Academy, forming a companion volume to those on the "Old" Water Colour Society and the Royal Institute of Painters in Water-colours issued as our last two spring numbers. It will contain forty illustrations in colour, reduced direct from pictures by leading members and associates of the Academy—past and present—portraits of famous artists connected with the Institution. There will also be given a complete chronological list of the members and associates elected since the foundation of the Academy, in 1826, down to the present day.





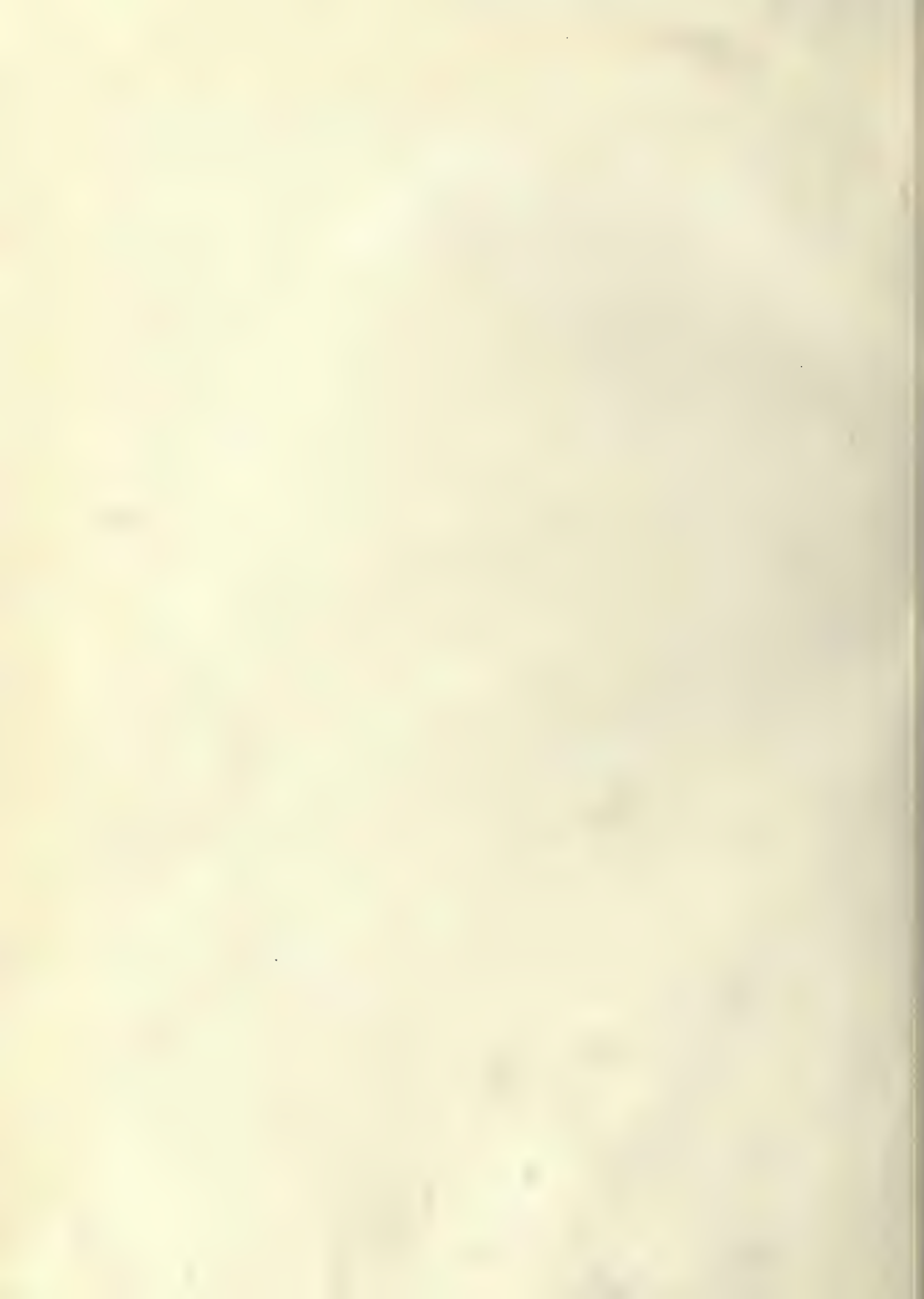
"VENISE: ST. MARC AU SOLEIL COUCHANT." BY GASTON LA TOUCHE







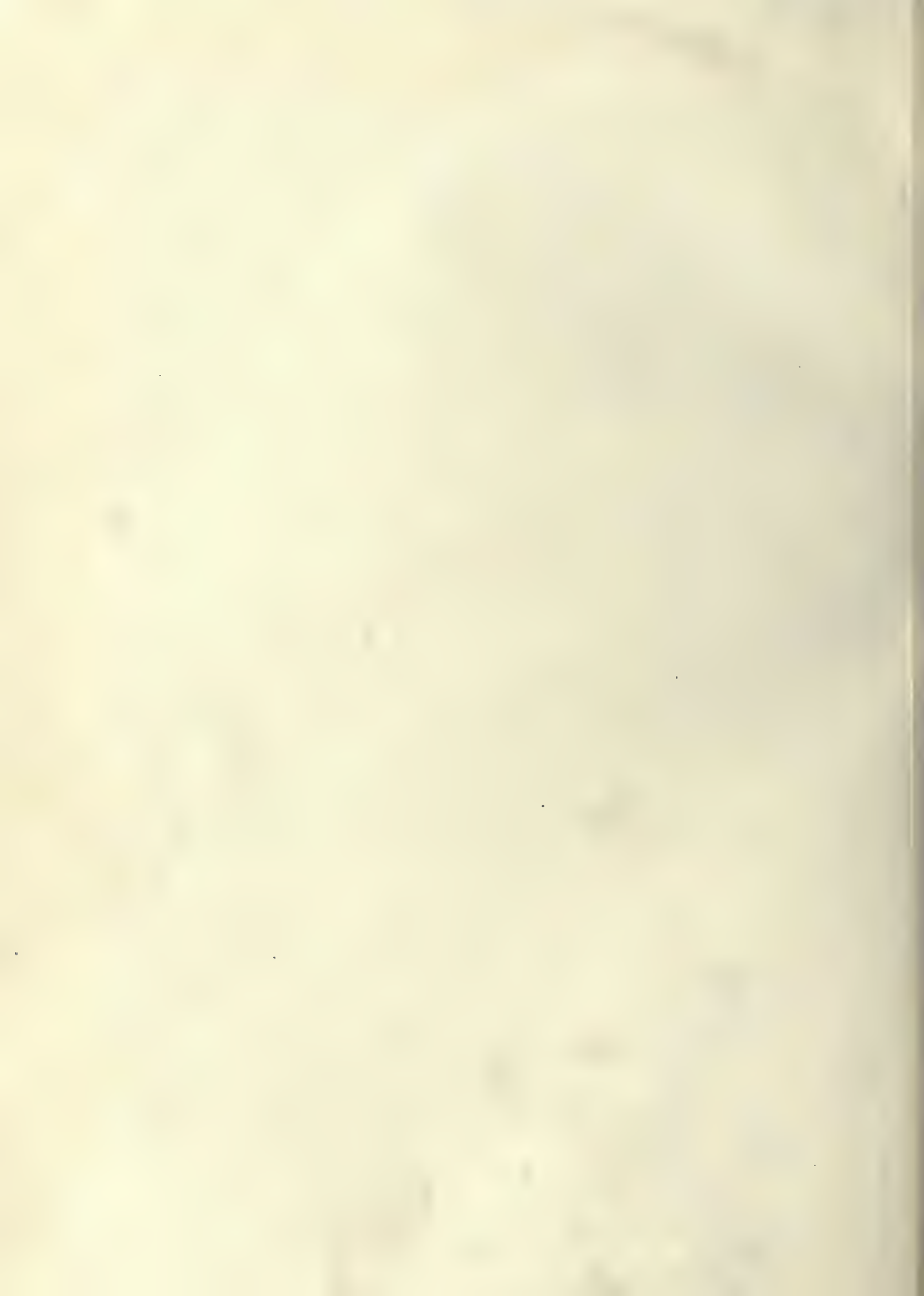
"LA VOILE JAUNE (VENISE)." BY GASTON LA TOUCHE.







"DANS LE PARC DE ST. CLOUD." BY GASTON LA TOUCHE."







"LES PEUPLIERS (NORMANDIE)." BY GASTON LA TOUCHE.





## The Etchings of Donald Shaw MacLaughlan

### THE ETCHINGS OF DONALD SHAW MACLAUGHLAN.

NEVER, perhaps, since the days of that powerful, that prodigious visionary, Méryon, have the sights of Paris so happily inspired an artist as in the case of Donald Shaw MacLaughlan. Here is an artist, modest and discreet, avoiding the buzz of advertisement, who "shows" his works—generally of quite small dimensions—in those obscure corners of our exhibitions which are devoted to the art of engraving. But to those fortunate persons who succeed in discovering them these plates afford a real artistic pleasure, so delicate is the graver's vision, so perfect his taste, and, above all, so sure and precise his workmanship. In truth it is astounding that so young an artist (he has only been exhibiting since about 1891) should have acquired such complete mastery of the graver that it compels the admiration of artists grown old in their arduous calling. Looking at the etchings now reproduced, one is quickly convinced of this truth—that even coming after the greatest among the masters, those who seem to have said the last word with regard to original engraving, such as Dürer, Rembrandt, Callot, Méryon, Whistler, Seymour-Haden, Flameng, and Buhot, an artist endowed, as MacLaughlan is endowed, with the feeling of modernity and strong in his impeccable craftsmanship, may yet be able to add a personal page to the history of engraving.

MacLaughlan has found his principal subjects in the streets of Paris. It is indeed remarkable to note the attraction our city, with all its vestiges of a glorious past, possesses for the American artist.

Accustomed as he is to the monotonous regularity of the modern streets in the big towns beyond the Atlantic, he feels, perhaps, even more intensely than do we ourselves, in whom admiration may have become weakened by habit, all the charm of the old *quartiers*, the surprises of their *façades*, the anachronisms smoothed over by Time, the strangeness of their perspectives. In his earliest efforts MacLaughlan shows a marked affinity to Hervier, the charming artist of the last century, who also had realised the picturesqueness of Old Paris. In these first plates the American engraver devoted himself specially to details of landscapes: the corner of some old courtyard, with linen hanging out to dry, or a boat moored to the side of a quay in the *Cité*—subjects such as these provided him with excellent *motifs*. But how greatly his vision expanded in the future, and



"SAINT SULPICE"

BY DONALD SHAW MACLAUGHLAN

## The Etchings of Donald Shaw MacLaughlan



"JACK"

BY DONALD SHAW MACLAUGHLAN

at the same time how greatly his work gained in certainty and precision!

Minuteness added to a broad and sure sense of general effects: here, in two words, is the essence of his art. In the execution of detail MacLaughlan is extraordinary. Take, for example, his plate of the *Pont Neuf*; in this, the work of the graver is truly remarkable in its precision; not a single detail of these immense buildings, seen at their full length, seems to have escaped his scrutinising eye, not the smallest point but has been reproduced to perfection by his hand. But neither here nor in any of his other plates does this regard for minuteness degenerate into mannerism; the engraver's eye, while faultlessly exact as to detail, is equally capable of realising the value of the *ensemble*. This strikes one not only in the plate just mentioned, but also in the similar work representing old houses near the Ponte Vecchio, Florence. Here his distances develop free and broad, and the clouds float in a sky profound and full of colour.

Reverting to the plates done by the engraver in Paris, one

must specially note those most interesting works he did in the ancient districts near Notre Dame or the church of Saint Séverin. Day by day modern life, with its irresistible insistence, encroaches more and more on the picturesque remains of bygone ages. The demand for regularity means the disappearance of the most interesting works, and little by little the pick of the enterprising "house-breaker" is demolishing houses many centuries old. This transformation is going on from day to day, and even now it would be hard, amid this continuous, unavoidable evolution, to find many scenes which delighted us two or three years ago. At any rate, we can see them again in the plates of this engraver; and, needless to say, his work, on this account, has a very special documentary importance.



"THE CYPRESS GROVE"

BY DONALD SHAW MACLAUGHLAN



*The Etchings of Donald Shaw MacLaughlan*



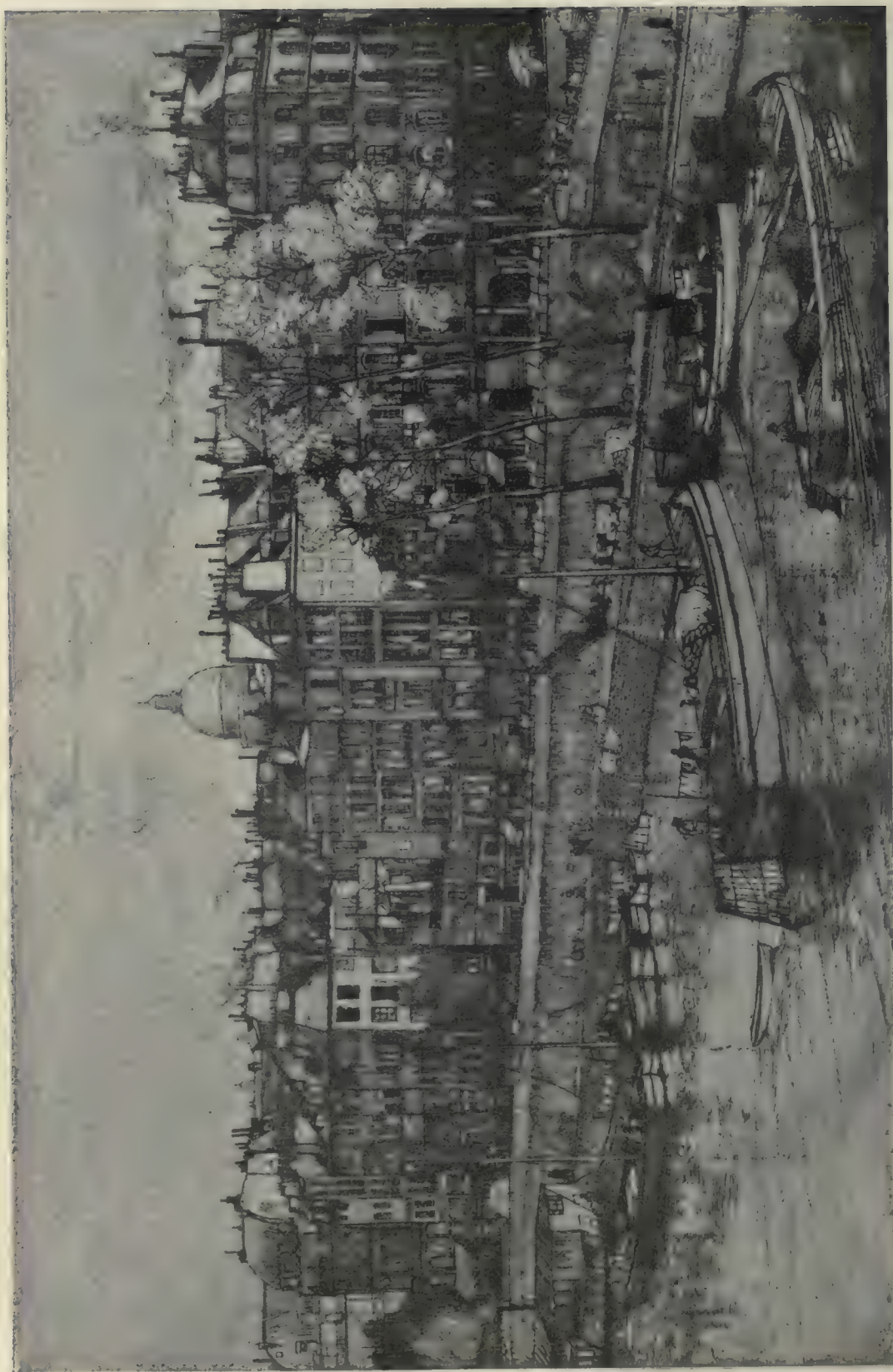
"THE CERTOSA, FLORENCE"

BY DONALD SHAW MACLAUGHLAN



"OLD HOUSES, FLORENCE"

BY DONALD SHAW MACLAUGHLAN



"QUAI DES GRANDS AUGUSTINS, PARIS"  
BY DONALD SHAW MACLAUGHLAN



## Baron Arild Rosenkrantz



"THE WINDMILL"

BY DONALD SHAW MACLAUGHLAN

turn readily to the plastic arts and find in almost any one of them a means for self-expression. In the case of Baron Rosenkrantz an instinctive feeling for design, a power of selection and arrangement of form that naturally ensure interesting composition, are supplemented by a gift for colour and a love of it in rich forms. This latter trait has to some extent shaped his artistic destiny and led him to the designing of stained-glass windows. In this form of art he also finds a legitimate channel for expressing the sentiment of religious tradition. With this tradition and its history the art of stained glass is itself bound up, and the modern designer may adhere to its many well-tried conventions, or he may either brush them aside altogether, or use them in a new manner to express



"DRAUGHT HORSES"

BY DONALD SHAW MACLAUGHLAN

MacLaughlan, who was born in Boston, has travelled a good deal in this old Europe of ours; throughout Italy, from north to south, this new Saint-Non has engraved the curious and the picturesque in all their aspects. Parma, Pavia, Bologna, the whole of Tuscany, the Roman Campagna, the delightful Tivoli—so dear to Fragonard—and the Neapolitan district—all in turn have seen this patient, thoughtful, conscientious artist engaged in the task of engraving their essential beauties.

It may interest the collector to know that very few impressions of Mr. MacLaughlan's etchings are printed, and that they are not numbered. The artist's pride has set this limit to the collector's mania.

H. F.

**T**HE PAINTINGS AND DECORATIONS OF BARON ARILD ROSENKRANTZ. BY H. FIELD.

THE subject of our article is one of those versatile, highly-trained artistic personalities that



PORTRAIT OF FAIK BEY DELLA SUDDA

BY ARILD ROSENKRANTZ

## Baron Arild Rosenkrantz

modern feeling. Baron Rosenkrantz has elected to follow this last course. He reverences the traditional sentiment of this art which has voiced Christianity: he carefully studies its methods and its crafts, but he is willing to benefit by the processes of modern glass manufacture and that appreciation of harmonised colour which in modern years has been evolved in the art.

It was about ten years ago that Baron Rosenkrantz first interested himself in stained glass. In America, where he was then visiting, he executed a large window in American opalescent glass, which is now in the church of Wickhamheaux, near Canterbury. A reproduction of this window appeared in *THE STUDIO* in 1898. He has since executed many windows; none, however, in American glass except one for Messrs. Tiffany of New York. A later window executed by the artist is the beautiful one for the Earl of Plymouth's chapel at Hewell Grange, which we reproduce (p. 122). The colour-scheme is deep blue, green and purple; only the circle of birds surrounding the central figures are deep ruby. The figures are kept in low grey tones to form a lurid contrast to the rich surrounding colours. The window illustrates the lines beginning "Blessed are they that do the commandments," and is intentionally symbolic in design. At the foot of the Tree of Life is the Lamb, and behind flow the Rivers of Life. The figures above represent the souls rising to Heaven, the angels in the top lights bending down to receive them. The circle of birds is symbolic of souls. They start in deep red hues at the base of the tree and gradually towards the top they melt

through orange into pure white, symbolising the purified souls that enter Heaven. Other windows more recently executed by Baron Rosenkrantz include a series of heraldic windows for the Gothic Hall at Welbeck Abbey and another similar series for the hall at Foxcombe, besides a series of windows for Southwick Church, Dumfries.

It must not be thought from this record that of late the artist's powers have been altogether absorbed by his work in stained glass; on the contrary, while attaining these results he has permitted himself much other artistic work. But when not absorbed in window designing he has rejoiced perhaps most in commissions for wall decoration, which have answered also to the particular nature of his gifts. In 1901 he executed for the large dining hall at Claridge's Hotel the ceiling decorations of the twelve bays into which the room is divided. The subjects which he chose are the various gods of ancient Greek mythology who preside over the animal and vegetable world; and of these a panel was reproduced in *THE STUDIO* for 1904. In some respects this proved one of the most important of all the artist's undertakings, occupying him unremittingly for one-and-a-half years before its completion. It contains upwards of one hundred life-sized figures. As a specimen of the artist's distinguished work in this field we reproduce the panel over the fireplace in the gentlemen's dining-room at Simpson's Restaurant in the Strand.

In the artist's studio hang some small water-colours, by himself, of country-side scenes of charm and distinction, but the artist dismisses



"DAWN"

BY ARILD ROSENKRANTZ





"THE ENTOMBMENT." BY  
ARILD ROSENKRANTZ

## Baron Arild Rosenkrantz

them somewhat lightly to turn to the larger problems of wall decoration and stained glass which have so largely occupied his attention.

A recent portrait of Lord Berkeley, which we are reproducing, is another proof of the artist's brilliant versatility and power. He has painted an admirable portrait of Madame Melba, and another of Mr. Lewis Waller as Henry V.; the latter was shown in the New Gallery in 1901.

Baron Rosenkrantz's career practically commenced in 1892, when he exhibited his first picture at the Salon. In the previous year, along with Aman-Jean and Fernand Khnopff, among others, he was elected a member of the Rose and Croix Society (Rosicrucians) which was then just starting, and at their exhibitions he subsequently showed several paintings of a mystical character which were well received by the

critics of Paris. In 1894 he exhibited in the old Salon a large altar piece of the *Annunciation*, and subsequently the picture which we reproduce called *The Secret*.

It was in 1889 that Baron Rosenkrantz first visited England, a visit he renewed many times during the following ten years; and in 1899 he definitely decided to settle in London. Since his settlement his art has been represented annually at the New Gallery. The pictures which we reproduce, called *The Secret*, *Dawn*, and *The Entombment*, were in their turn shown there.

Arild Rosenkrantz was born at Fredriksborg Castle in Denmark in 1870. His father was Danish, his mother a Scotch woman. He commenced the study of Art in 1887 in Rome under Prof. Faustini. In 1889 he left Rome to study in Paris under Benjamin Constant and Jean Paul Laurens. The rest of his

artistic education has been of that self-derived and experimental nature by which such versatility and breadth of artistic sympathy as he possesses, could alone find personal and individual expression.

Baron Rosenkrantz's early training under the dreamy æsthetic Italian, Prof. Faustini, has left a marked influence upon all his work; he attributes to his studentship with this master his early ability to comprehend the spirit of the art of the great Italian masters. Never drawn towards realistic work, the artist remained unaffected by contact with the modern schools in Paris. No doubt the impressions he had received in Italy were too strong to be effaced.

Drawn towards subjects which appeal to the emotions, religious work, whether on canvas or in the medium of stained glass, has always



WINDOW FOR THE EARL OF PLYMOUTH'S CHAPEL AT HEWELL GRANGE  
BY ARILD ROSENKRANTZ





" THE SECRET "

BY ARILD ROSENKRANTZ

spurred Baron Rosenkrantz to his finest efforts. He speaks of the two thousand years of poetic tradition surrounding the recorded incidents of the life of Christ, and the inspiration which those incidents, seen through the glamour of the great tradition, afford him. Mysticism has appealed to him, leading him to explore in thought realms removed from every-day experience. And as if to express this independence of reality and fact, the truths which he cares for in colour are not those which are established upon a test of truth to nature but those other truths in which colour corresponds harmoniously to thoughts, and acts as an interpretative medium for thought which passes beyond the actual.

This desire for harmony has had not a little to do in leading Baron Rosenkrantz to a preferment of decorative work, the chief aim of which is of course the harmonious adaptation

of art to its surroundings. He has ever found his greatest pleasure, he tells us, in contemplating paintings which have been designed successfully for some special position in an architectural scheme, such as those early Italian altar-pieces, the secret of whose perfection lies not a little



PORTRAIT OF THE EARL OF BERKELEY

BY ARILD ROSENKRANTZ

## Recent Designs in Domestic Architecture



PANEL IN SIMPSON'S RESTAURANT, STRAND

BY ARILD ROSENKRANTZ

in their absolute harmony with the surrounding architecture. We have indicated the decorative channels into which his energy has at last turned, but it is difficult to prognosticate the future of talents so resourceful, experimental and capable of such sustained and highly accomplished effort in so many different directions.

### RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

A HOUSE recently erected at Claverdon from the designs of Mr. Holland W. Hobbiss, A.R.I.B.A., presents some interesting features which call for notice here. It occupies a long, narrow site on the road leading to the small town of Henley-in-Arden, Warwickshire. The living-



HOUSE AT CLAVERDON, NEAR WARWICK: THE HALL

HOLLAND W. HOBBISS, ARCHITECT



## *Recent Designs in Domestic Architecture*



HOUSE AT CLAVERDON, NEAR WARWICK : THE DINING ROOM

HOLLAND W. HOBBISS, ARCHITECT

rooms are planned to command a splendid view of the surrounding country, and have a south-west aspect. The house is entered through a porch, which has been made large enough to contain flowers, and leads into a small lounge hall 10 feet by 16 ft. 6 ins. An arch has been thrown across the hall in order to divide that part used as a lounge, or small smoke-room, from the entrance portion (see illustration opposite). The floor is laid with oak boards in narrow widths, and there is a stone mantelpiece at the further end. The dining-room, which is the principal room of the house, and is 20 ft. long by 14 ft. 6 ins., without the bay, is entered from the hall. The fireplace is at the end of the room; there is a seat placed in the recess on each side, the backs and sides of which, with the overmantel, are plain panelled and painted white. An antique bright blue tile is used on jambs of the well firegrate. Stained-glass windows have been placed over seats in the recesses. The large bay-window forms quite a feature in the room.

The drawing-room possesses an ingle, with a similar fireplace to dining-room, and also has a

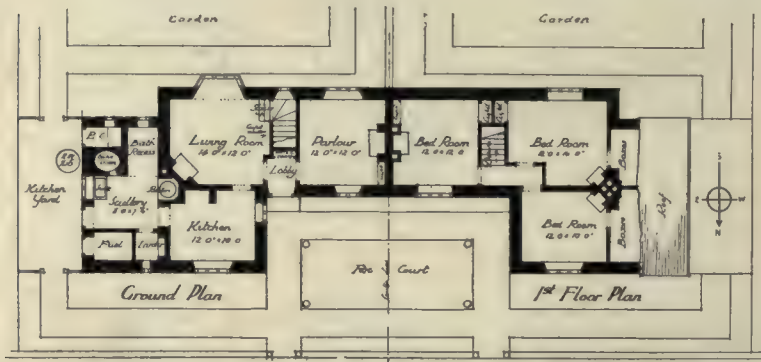


PRIZE DESIGN FOR COTTAGE AT BREDONS NORTON, GLOS.

A. DENNIS THACKER, ARCHITECT



Young & Sons 1906



VIEW AND PLAN OF PRIZE DESIGN FOR SEMI-DETACHED COTTAGES AT  
BREDONS NORTON, GLOUCESTERSHIRE A. DENNIS THACKER, ARCHITECT

view over the garden.  
3. To arrange the cottages so that they do not shadow their gardens. An attempt has been made to carry on the local tradition of cottage building, and rubble stone walls have therefore been adopted with stone, slate, or tile roofs. The windows are to have wood frames and leaded lights. The walls on the inside

bay of the same proportions. The wood-work throughout the house is painted white, with the exception of the doors and staircase, which are stained dark oak. The cost of the house, which has five bedrooms, was £1,000, without the laying out of the grounds.

A short time ago a competition was held for cottages to be erected at Bredons Norton, Gloucestershire, the outcome of a movement to provide housing accommodation for students from the "Lady Warwick" and other agricultural colleges who desire to take up market-gardening as a means of livelihood on co-operative lines. Both models and drawings were asked for, and Mr. C. E. Bateman, F.R.I.B.A., the Assessor, awarded the First premium to Mr. A. Dennis Thacker, of Birmingham, for the best set of drawings submitted, and recommended his design as the best for execution. The following considerations have influenced the planning: 1. To give a sunny aspect to the principal rooms. 2. To provide these rooms with a

are to be plastered with a rough finish, and colour-washed; the woodwork to be painted white outside, and stained and flat-varnished inside. The estimated cost of the semi-detached cottages was £640, and of the single cottage £370.

On the next three pages we give illustrations of various cottages erected in different parts of the country from the designs of the architect, Mr. P. Morley Horder. The four cottages shown in these illustrations are all built of brick and rough-cast, with local red hanging tiles to gables and roof. The cottages at Upper Warlingham and Meldreth have windows with leaded lights and iron casements; but owing to the exposed situation of the cottage at Milford-on-Sea, the windows in this instance have been provided with sash frames, and also in the case of the cottage at Bledlow sash frames have been fitted along with green shutters, but without spoiling the low-cottage effect. In each case some attempt has been made to get a little garden scheme in conformity with the house. With regard to cost,





COTTAGE AT UPPER WARLINGHAM, SURREY

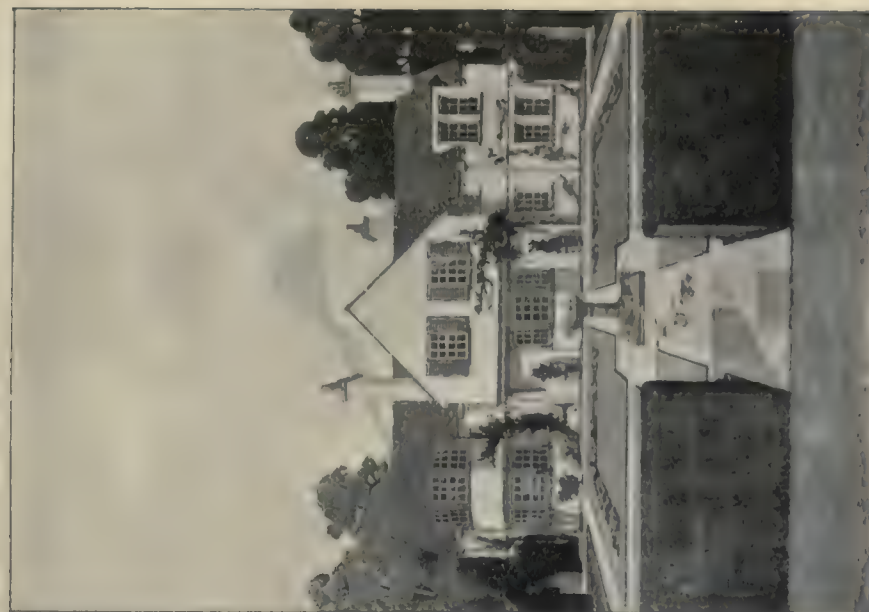
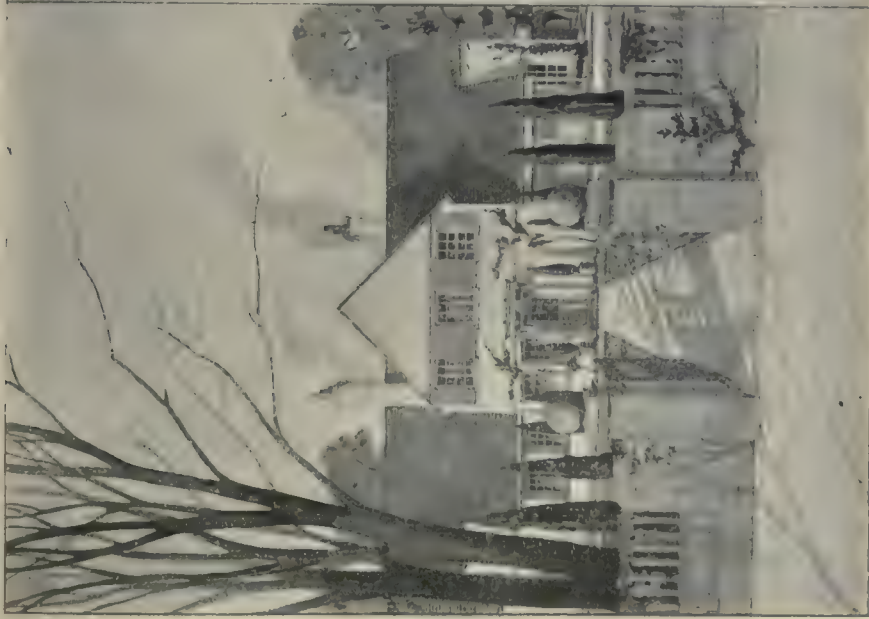


COTTAGE AT UPPER WARLINGHAM, SURREY  
P. MORLEY HORDER, ARCHITECT



COTTAGES AT MELDRETH AND MILFORD-ON-SEA  
P. MORLEY HORDER, ARCHITECT





COTTAGE AT BLEDLLOW, BUCKS  
P. MORLEY HORDER, ARCHITECT

## *The Moreau Collection at the Louvre*

we can give this only as regards the cottage at Milford-on-Sea. The contract price for this house, which is provided with a small study in addition to drawing and dining-rooms, and has six bedrooms, a bath-room and conservatory, was £950. In this house the staircase is screened off from the hall, so that servants can get access to the upper rooms without entering the hall, thus avoiding the need for back stairs.

In an article on "The King's Sanatorium and its Chapel at Midhurst," which appeared in our January issue, the closing passage in the first paragraph conveys the impression that the prize essay in the competition instituted by His Majesty the King for the construction and working of a sanatorium was sent in by Mr. H. Percy Adams. As a matter of fact the prize of £500 was awarded to Mr. A. W. West, architect, in conjunction with Dr. Latham, a medical man, and we regret that this was not made clear in the article. We learn that Mr. Adams was not even a competitor, and that the commission was entrusted to him entirely on account of his previous work.

Owing to the Easter holidays this year falling at the end of March and beginning of April, the authorities at Burlington House have made a slight alteration in the usual arrangements for receiving works of art intended for the summer exhibition. It should be noted that nothing may be sent in on Good Friday or Easter Monday. Watercolours will be received on Thursday, March 28; oil paintings on Saturday, March 30, and Tuesday, April 2; sculpture on Wednesday, April 3. It is hardly necessary to remind artists that they may not send in more than three works.

## THE MOREAU COLLECTION AT THE LOUVRE MUSEUM. BY HENRI FRANTZ.

THE arrival of the Moreau Collection at the Louvre marks a date in French history. Not only is our great National Museum enriched, thanks to the generosity of M. Moreau-Nélaton, by a very precious collection of the works of masters already represented there, such as Delacroix, Corot, Decamps, Rousseau and Troyon, but by their side we may now see other masters, more modern and less known, who hitherto had not been admitted—in our National Museums, at any rate—into that immortality which had long been awaiting them. And, needless to say, when we see figuring among the works of the "romantic" artists, and those of the Barbizon School, the choicest produc-



PORTRAIT OF HIMSELF (1825)

BY J. B. C. COROT





FROM THE SKETCH BY J. B. C. COROT,  
IN THE MOREAU COLLECTION, MUSÉE  
DU LOUVRE.





*The Moreau Collection at the Louvre*



"ST. ANDRÉ DU MORVAN"

BY J. B. C. COROT



"LA ROCHELLE"

BY J. B. C. COROT

## The Moreau Collection at the Louvre

tions of Monet, Sisley, Carrière and Jongkind, the highly classical character of these latter strikes one again, and it is plain to see how closely they—although so long decried—are akin to their predecessors. Never was this kinship more clearly brought home to me than when I observed side by side the landscapes of Corot and Sisley and Monet, and the flowers of Delacroix and Manet.

Apart even from the definite evolution it marks in the history of French art the Moreau Collection deserves close attention by reason of the exceptional nature of the works it represents. It is indeed, perhaps, the only collection in France which, dating from the "romantic" period, was formed canvas by canvas during the lifetime of the painters. M. Adolphe Moreau, the donor's grandfather, was born in 1800, and was thus of the same period as Delacroix, Bonington, Corot and Decamps, whose friend he was. In this way he was able to acquire one by one the excellent pictures we behold to-day. In 1853 he bought the *Sortie de l'Ecole Turque*, by Decamps; the *Passage du Gué*, by Troyon; the *Prisonnier de Chillon*, by Delacroix; and the *Crois's à Constantinople*, a little replica of the big picture by the same master. After the death of this enlightened amateur in 1859, his son preserved the paternal heritage, but only added thereto a few canvases by Decamps. On his death he bequeathed to the Louvre Delacroix's famous *Barque du Dante* (1882). In his turn M. Moreau-Nélaton piously gathered in this harvest of masterpieces, promising himself to increase it still further. He added several works of the same school, and then, like the wise judge he is, came to the conclusion that there were other masters worthy of standing comparisons with those he already possessed. So, very judiciously, he acquired perfect examples

of Manet, Fantin-Latour, Puvis de Chavannes, Carrière and Cazin; and when that anthology of one hundred flawless examples of French painting of the nineteenth century was complete he offered the splendid page of art to the Louvre.

Each of these hundred pictures, each of these eighty water-colours, deserves a separate notice detailing its particular qualities. This, unfortunately, it is impossible to do here: an entire number of THE STUDIO would be necessary for the purpose. Moreover, most of the artists have been closely studied in turn in this magazine, which from the outset has made it part of its duty to spread the fame of these masters throughout the world. I will confine myself therefore to reviewing as succinctly as possible the works on view. The great name of Eugène Carrière is still fresh in the memory of all. Few of his works could better synthetise his art than the two canvases styled



"CHARTRES"

BY J. B. C. COROT





"EGLISE DE MARISSSEL"  
BY J. B. C. COROT

## The Moreau Collection at the Louvre



"TÊTE DE JEUNE FILLE"

BY RICARD

*L'Enfant à la Soupûre* and *Intimité*—painting warm, transparent, discreet in its grey tonalities, and with little of the mistiness which was to come later. Carrière's exquisite spirit, expressed in its broadest manner, beams forth here in all its purity and tenderness.

Passing quickly by Charlet, of whom the little picture, *Merlin de Thionville*, tells us nothing fresh, we come to Chassériau, an artist who died very young, leaving but few works. The influence he exercised on Gustave Moreau and Puvis de Chavannes can be well understood when one studies this delicate composition of Christ in the Garden of Olives.

Corot is represented by the most important group in the collection. One would have thought it impossible that the great landscapist's fame could be enhanced to-day, yet some of the canvases dis-

played here reveal Corot in a new light. The portraitist appears in a little portrait he did of himself about 1853, and in a certain study of an Italian woman, and the delicate *intimiste* shows himself in a picture which might have been signed Drolling. There are some quite remarkable sea-pieces too. The Corot who painted, in the manner with which everyone is familiar, the landscapes of the neighbourhood of Paris was already thoroughly well represented at the Louvre, and was known to all the world. But how delightful, and how varied are these Italian landscapes; what treasures of colour in this *Château St. Ange, Rome*, in his *Vesuvius*, his *Volterra*, and other canvases in this unique series!

Delacroix, with Corot, forms the culminating point of the collection. All the manners and all the sources of inspiration known to Delacroix are here. The *Prisonnier de Chillon* and the *Turc à la Selle* eloquently proclaim the painter's intellectual affinity with Byron; a woman's head shows all the horror of the Massacres of Scio; a *Turc assis*

recalls the hours spent in the community of labour with Bonington; the *Musiciens Juifs* is a unique page out of a journey to the East; a nude woman marks once again the artist's descent from Watteau



"MUSICIENS JUIFS À MOGADOR"

BY E. DELACROIX



*The Moreau Collection at the Louvre*



"LA VALÉE DU COUSIN"

BY C. F. DAUBIGNY



"SORTIE DE L'ÉCOLE TURQUE"

BY E. DECAMPS

## The Moreau Collection at the Louvre

and the great Flemish masters, and from the *Prise des Croisès* there breathes forth the spirit of the painter of history. Finally, let us stop a moment before this piece of still life, which is, perhaps, one of the great painter's finest bits of colour.

It gives one pleasure to find Fantin-Latour represented by a work of the first importance and absolutely final like his *Hommage à Delacroix*. In his capacity of forceful portrait-painter, Fantin bequeaths to us here the precious and characteristic presentments of Manet, Bracquemond, de Balleroy, Whistler, Legros, Cordier, Baudelaire, Duranty, Champfleury, and the artist himself. At the same time, the great painter of the nude is discovered once more in a lovely study.

So Jongkind, the *grand incompris*, is at last in the Louvre! We greet respectfully his ruins of Rosemont, and may expect to meet him again among the water-colours.

Manet, figure painter, delineator of still life and flowers, is represented by four canvases, the most important of which, *Le Déjeuner sur l'Herbe*, was, in its day, a sort of revolutionary manifesto. To-day it looks to our eyes almost like a classic, and we may perhaps be allowed to prefer some of the artist's other works; in any case it is impossible to deny its very great artistic interest.

Claude Monet, that other great prototype of Impressionism, and, like Manet, one over whom was great disputation, is present with a series of landscapes, limpid, broadly conceived, seductive in colour, and in no way clashing with the Corots hard by. Time has wrought its work, and those who years ago, at the Exposition des Refusés, hissed these works are now able to comprehend the loftiness of their character. It is indeed a triumph for those who, like Théodore Duret, struggled so long

beside Monet and Manet to witness at last this hour of victory.

M. Moreau-Nélaton has done well in finding a place for Monet's sister-in-law, Mme. Berthe Morizot, whose *Chasse aux Papillons* is instinct with the precious qualities of delicacy and charm.

The other impressionist master, Alfred Sisley, has seven landscapes, varying greatly in key, and all of the highest interest.

Ricard and Troyon take us several years further back. The woman's head, by Ricard, lacks, perhaps, the rich savour of certain of his works, such as the female portrait in the Petit-Palais, but Troyon could not possibly be represented better than by so strong and luminous a work as his *Passage du Gué*.

The water-colours and drawings form an important part of the collection. It is good to find in the Louvre after all this time a master like



"FOLLES FILLES"

BY N. DIAZ



*The Moreau Collection at the Louvre*



CORDIER      LEGROS      WHISTLER  
DURANTY      FANTIN-LATOIR      CHAMPFLEURY      MANET      BRACQUEMOND      DE BALLENGE  
"HOMMAGE À DELACROIX"      BAUDELAIRE  
BY FANTIN-LATOIR



"LE PASSAGE DU GUÉ" (1852)

BY C. TROYON

## *The International Society's Seventh Exhibition*

Eugène Boudin (1824-1898), whose name I have so often had occasion to mention in these pages. Constantin Guys, to whom *THE STUDIO* devoted an entire article, was slow to obtain recognition, but he held too high a place in the art of the nineteenth century to be omitted from representation here. Moreover, his three examples are perfectly chosen. Nor does Hervier do aught but honour to his companions; his water-colour technique is altogether admirable, worthy of its greatest exponents. Jongkind has no fewer than fourteen water-colours, all thoroughly personal in treatment, and there are eleven equally admirable water-colours by Delacroix. Lastly, one notes two drawings by Fantin, two water-colours by Harpignies, drawings by Ingres, Manet, Millet, Prudhon and Rousseau. Such is the magnificent collection which the country owes to the disinterested generosity and patriotism of M. Moreau-Nélaton.

HENRI FRANTZ.

### **THE "WHISTLER" MEMORIAL.**

The London County Council has allotted a space at the western end of the gardens, Cheyne Walk, Chelsea Embankment, for the erection of the International Memorial to the late James McNeill Whistler. The site is particularly well chosen, for it was close by here that the master lived, worked and died. Monsieur Rodin, who has undertaken the memorial, is proceeding with the work, and hopes to complete it towards the end of the present year. It is estimated that the total cost of the memorial will be about £2,000, and the committee invites subscriptions, which should be sent to the Honorary Treasurer, Mr. William Webb, 39 New Broad Street, London, E.C. The International Society of Sculptors, Painters and Gravers has subscribed £500 out of the proceeds of the Whistler Memorial Exhibition.

## **T**HE INTERNATIONAL SOCIETY'S SEVENTH EXHIBITION.

THE characteristic of the International Society's Exhibition is vivacity. Its true modernity makes it the most likely place in which to find art which will live into the future. But with all the artistic energy which the Society represents, little enough of it seems expended in a search for beauty. To be startling, to be experimental, to have the scholarship of Mr. C. H. Shannon and Mr. Pryde and the sombre power of Rodin as keynotes in an exhibition, which this year has accepted nothing from outside, is remarkable enough. Invited works on previous occasions have added little. For already everybody whose aims can be identified with the objects of "the International" are included



FLOWER STUDY

BY E. MANET



*The International Society's Seventh Exhibition*



"THE HAMMOCK"

BY JOHN LAVERY

—at least, almost everybody outside the Royal Academy. At the Royal Academy refinement in the art of painting, if nothing else, is better understood; refinement lending to beauty which, if sometimes practised at the International, would leaven wholesomely their exhibitions. To what end is the Society tending if beauty is to be of so little account? No art was ever more subject to beauty than that of their first President, and M. Rodin finds it unfailingly in other shape. For the rest, apparently there are less than a score of members and associates who make it their aim. Such a painter as Emile Claus refuses to subscribe to the painty atmosphere. Messrs. Blanche, Lavery, Sauter, Crawhall, Priestman, Cottet, Milcendeau, Walton, Nicholson, Grosvenor Thomas, D. Y. Cameron, Orpen—taking a few names—help to quiet the turbulent walls, for each of these artists approaches some aspect of life, and by reason of the affinity it has with his temperament makes it in art his own. Nature must always be accepted

or rejected, for the purposes of art, in obedience to temperament. It is a sophistry to pretend that an artist should approach nature unemotionally and as a huge still-life group. In the picture called *The Sonnet* in this exhibition a group of human figures have been arranged with all the incongruity, and more than the irrelevancy, to which we are accustomed in still-life groups. The picture bears witness to its creator's undeniable powers, but we miss in it evidence that it was called into being at the dictation of those temperamental preferences which alone lead an artist to subjects from which he can create greatly.

The painting which Emile Claus exhibits is of a fine September morning. The quietness of the morning—this is something outside a colour problem. An analysis of morning sunlight is always an achievement, but a greater achievement and fulfilment than this is the picture by Claus, with its evocation of the morning spirit.

M. Blanche is as fond of the surfaces of costly

## The International Society's Seventh Exhibition

material as ever Gainsborough was. In his picture, *Venetian Glass* (reproduced in *THE STUDIO* for August, 1905), he has permitted himself to delight in this almost entirely; and among beautiful accessories, in a skirt which is the chief of them all, we recognise an interesting French woman who has often figured in M. Blanche's paintings. The painting in this picture stands as an example by which we shall not be able to help judging the painter's craftsmanship in the future. He has gone deeper in the portrait of *Mr. Claude-Achille Debussy*. The character of his subject claiming other than a surface interpretation, this has been given with none of the aggressive brushwork which detracted from the interest of his portrait of *Thomas Hardy* exhibited last year.

As a portrait, Mr. Lavery's *Miss Mary Morgan* is one of the best things that painter has done. The charm of the "eternal feminine" went throughout Gainsborough's and Romney's paintings of women; it came down to us, and it has been lost in modern portraiture. Mr. Lavery's art has faults, but the

power to evoke this feminine charm is never absent. He is one of the few inheritors of this great tradition of English portrait-painting. He evokes this charm in a picture with a background which someone irresponsibly has defined as mud. Whatever it is, it remains part of a very economical but beautiful scheme of colour. This art has evolved from Whistler, who foresaw that in the future art might learn a beautiful economy in colour, depending for its success upon great refinement of vision—an economy which has its counterpart in the line practised by the etcher and black-and-white draughtsman, hinting at more than it reveals, and speaking of unspent resources. Such art has a secret key to our imagination for colour and form. The artist shows another canvas, an open-air subject entitled *The Hammock*, which we reproduce.

Mr. Sauter this year is experimental, and not to be frightened away from one of the most baffling problems of light that paint can attempt to deal with. Success in this would make his picture a



"THE DYKESIDE"

BY E. A. WALTON



## *The International Society's Seventh Exhibition*



"MATINÉE DE SEPTEMBRE"

BY EMILE CLAUS

very remarkable one, and he has been successful. A tendency to make everything conform to the effectiveness of light colour perhaps subtracts from a victory otherwise complete. A similar tendency

is to be detected in Mr. Oppenheimer's little picture, *Lilies*, which might, but for this, be as full of power as it is of brilliant skill.

Mr. Augustus John has succeeded in making his



LANDSCAPE

BY GROSVENOR THOMAS

## *The International Society's Seventh Exhibition*

name one of those whose contributions claim the most careful attention. This success of his arises from the fact that he has never yet failed to be interesting in a canvas, though he sometimes may be incomplete or only bizarre. He contributes several works to the present exhibition; only one of them is for him of an important nature, though all of them by their accomplishment make us wonder how it was possible to continue so long the dispute as to whether he is a painter as well as a draughtsman.

Mr. Conder has in this exhibition a canvas which is a large one for him. Shapelessness in more than one of the figures is apt to make us dismiss this canvas too readily. Here a great imagination has gone astray; it has come upon reality and fought with it unsuccessfully, and a strange courage has been evinced in an attempt to make actual life conform with fantasy—which it sometimes will do with sounder drawing. It would seem that complete mastery of form is essential for the interpretation of what is actual, and, unsupported by this, Mr. Conder's great mastery of colour has been unavailing. He is wholly successful in a small picture of an imaginative order in another room.

It is as a subject-painter that Mr. C. H. Shannon

is to us most interesting. Like Watts and Burne-Jones, in each canvas he extends the boundaries of a new country which he has made his own. Here it is always the Golden Age, and in giving this name to his picture he has been happy, for as well as any that he has painted it reveals to us the splendours of that country. Here are pleasant fields, the curse of this world is removed, the supreme virtue is indolence. The sunlight is filtered through rainbows, and it steals into the cool glades to illumine with faint iridescent harmonies the nudity of happy figures—we would have written classic figures if we could, but not all of them are classic in form. A great command of colour, an imagination that finds its rest in dreams, these are the qualities that give to his art an extraordinary and personal character which makes us look for it each year as one feature of the International Exhibition.

Landscape art is not so important this year as usually. There is the picture by Emile Claus which we have mentioned; a notable canvas by D.Y. Cameron called *The Clyde*; two very interesting canvases by Mr. Grosvenor Thomas, one of which, entitled simply *Landscape*, is among our illustrations, and both of which show in their softly-



"THE MAGPIE"

BY JOSEPH CRAWHALL.





"THE GOLDEN AGE"  
BY C. H. SHANNON

## The International Society's Seventh Exhibition

coloured effects the poetic feeling which is characteristic of this painter. *The Dyke-Side* of Mr. E. A. Walton and *The Gipsy Camp* by the same artist, stand out as two of the finest landscape achievements in the exhibition. Mr. Priestman's *The Last Mooring-Place* is very representative of that artist. A landscape of great interest is *The Barn* by James Pryde. It represents a view, through open barn-doors, of a house romantically situated among trees—or rather the plain square house and small stretch of country, which constitute the scene, is made romantic by the painter's treatment. The whole has a theatrical effect, attractive and apparently carefully planned, and emphasised by the sides of the barn-door coming at each side of the canvas like the wings of a stage. The picture shows a habit of viewing things of the present time through eyes which are learned with the past. The temperament which gives a man this habit is not common; it gives to Mr. Pryde's paintings a rare distinction. Something of the same mood has been caught in Mr. Jamieson's *Bassin de Neptune, Versailles*; it would be difficult for a sympathetic artist to escape this mood at Versailles, and there is much else in this canvas which speaks emphatically of Mr. Jamieson's talents. Of the three contributions by Mr. Nicholson the *Portrait of Miss Alexander* is the only one that can compare in interest with the *Portrait of Mrs. Curle*, which last year added so greatly to his laurels.

Many are the paintings which claim high praise and comment in this exhibition. The beautiful art of Le Sidaner is here as effective as ever, and Charles Cottet's work, so well known to our readers, is again remarkable. There is a fine Mesdag in the exhibition and a notable portrait by Aman-Jean. George Buysse's *Morning in*

*March* admirably represents him. *The Wild Beast* by Mr. Orpen, Mr. Alfred Wither's *La Fontaine de Neptune, Carcassonne*, should in any case be mentioned, and so should *Lalage* by Mr. Francis Howard, a painting in which colour is cleverly chosen and arranged in an attempt to convey immediate pleasure. We should have liked to devote some space to the works of Messrs. C. Ricketts, Hans Thoma, Leistikow, J. J. Shannon, Ludovici, E. Dekkert and M. A. J. Bauer, and before passing to the sculpture we would also mention works by Messrs. Bruckman, Goodall, Neven du Mont, J. W. Morrice, James Paterson, F. H. Newbery, H. M. Livens, Gari Melchers, and several others. There are also exhibited in the balcony of the galleries this year a more than usually interesting series of works. The show here consists entirely



"LENDEMAIN DE FÊTE"

BY FRITZ THAULOW





"LILIES." BY  
JOSEPH OPPENHEIMER

## *The International Society's Seventh Exhibition*

of etchings, water-colours and pastels; and Sir Charles Holroyd, Messrs. Joseph Pennell, William Strang, Timothy Cole, Louis Legrand, A. Baertsoen, C. H. Shannon, Simon Bussy, provide such examples of their diverse arts as would launch us into notes beyond the possibilities of our space if we attempted to discriminate and deal with them separately.

The three busts by the President, M. Rodin, are among the most interesting features in the Central Hall, where the principal sculpture is shown. The bronze bust of *Bernard Shaw* (see p. 150) particularly claims attention on account of the almost classic restraint of its treatment. The small bronze *Frère et Sœur*, placed in the south room, worthily represents the President's great art. Prince Paul Troubetzkoy exhibits quite a number of bronzes, including portraits of Rodin, Count Witte, and others; all his works are stamped with the vitality for which his art is notable. The emotional bronzes of E. Bourdelle, the strange and powerful little bronzes of Mr. C. Ricketts, some portrait busts

of distinction by Mr. John Tweed, the scholarly plasters of Mr. D. McGill, and such attractive works as Prof. Lanteri's *Study of a Head* and Mr. Stirling Lee's *Mrs. Cecil Hunt*, Mr. R. F. Wells' portrait of *Charles H. Shannon*, also his *Fisher Girl*, the *Horses Playing* of Mr. J. H. M. Furse, the work of Mr. C. Dressler, and works by M. Lambeaux and MM. Lucien and Gaston Schnegg, all go to make a display of much variety and power.

The decorative arts are inadequately represented as regards the number of exhibits, but of much importance is the votive lamp for Saragossa Cathedral, in bronze, silver and enamel, by Mr. H. Wilson; and the silver articles exhibited by Mr. J. Paul Cooper are good specimens of his craft.

The International has often added greatly to its interest by exhibits of works of deceased masters. This year the effect of the exhibition is unsupported in this way, except by one small charcoal drawing by Whistler and two minor works



"BASSIN DE NEPTUNE, VERSAILLES"

BY ALEXANDER JAMIESON





"THE WILD BEAST"  
BY W. ORPEN

## Studio-Talk

of their deceased honorary members, Puvis de Chavannes and Segantini.

### STUDIO-TALK

(From our Own Correspondents.)

LONDON.—The last meeting of the Royal Academy for the election of an associate resulted in the choice of Mr. George Henry, a prominent member of the group of painters known as the Glasgow School.

Mr. Harold Speed's exhibition at the Leicester Galleries revealed his art in fresh fields. The Spring exhibitions gave us a hint of the new ground which Mr. Speed was breaking, but the sea-pieces, with the scope for excellent colour which they have afforded him, and many of the Italian scenes, were an interesting departure. In *The Coming of the Rain, Bay of Naples; After the Storm; The End of Winter*; the artist had taken up and interpreted with delicacy what for his brush are entirely new themes. The exhibition of paintings by the late James Charles, to whose art we devoted an article in our last number, was held in another part of the galleries, and for the first time a collection of works indicating the scope of his genius could be studied together.

The recent exhibition of modern photography at the galleries of the New English Art Club more than ever proved that in artistic hands photography is art. "The decisive quality is the faculty of seeing certain things and being tempted by them," as explained by Mr. Bernard Shaw in the aphorisms by him with which the catalogue was prefaced. There are, however, results to be desired in painting as the beautiful outcome of the limitations of paint and of the human hand which are irrelevant to the

art of the camera, though Mr. Shaw disparages "that clumsy tool—the human hand" as if the results desired in both cases were the same. We intend returning to the subject of this very interesting exhibition in our next number, with some reproductions from the exhibits. The exhibitors were all distinguished in photographic art: they consisted of Messrs. Craig Annan, A. Langdon Coburn, F. Holland Day, Robert Demachy, C. Puyo, Baron de Meyer and Miss Käsebier.

In the Caricature Exhibition last month at the Baillie Gallery, both forms of the art as it appears to-day in England could be studied—on the one hand the brilliant irresponsibility of "Max" Sime, Simpson and Frank Richardson; on the other the art as sedately practised in English political journalism. The latter is far too serious, apparently weighed down by political responsibility; exhibiting absolute



BUST OF GEORGE BERNARD SHAW

BY AUGUSTE RODIN





"RIVER FRIGIDO AT MASSA-CARRARA—WINTER MORNING SKETCH"

BY ROBERT LITTLE

depression when the wrong side comes in. Using the word correctly, there is no one to-day caricaturing in the House of Commons. Those drawings we see in the papers are portraits—certainly exaggerated, sometimes to the verge of caricature, but always hugging the features of photographs which the artist and the public know in common. We think it would please the country to have the genius of, say, Mr. Sime or Mr. Richardson let loose upon the Lobby, for the art of both possesses the vitality which is indispensable.

In strange contrast to the foregoing exhibition, Mr. F. F. Foottet was exhibiting at the same galleries, in another room, paintings under the title *Romance and Symbolism*. His art is abstract; even when dealing with actual things it is dreamy, with a cold but manifest beauty in colour. The study for *May's Herald* was perhaps the best thing in the room, having in itself the quintessence of the qualities which give to Mr. Foottet's art its individuality. In a room adjoining were many attractive water-colours by Miss Beatrice Bland.

The collection of Mr. Robert Little's paintings, brought together in the galleries of the Fine Art

Society, deserves more than ordinary attention, because it proves in a definite way how consistently he observes those rules of practice which he has laid down for himself. He is guided evidently in all he does by a desire to realise the deeper sentiment of Nature, rather than to present her commonplace, or to show her simply under her every-day aspects. So he gives to the subjects he selects a special degree of consideration, and brings them, as far as possible, into agreement with what he rightly conceives to be correct pictorial principles. Yet his work is free from a set mannerism; individuality it certainly has, and definiteness of view, but it does not repeat mechanically a few limited ideas. On the contrary, its variety is one of its best attributes, and one of the chief sources of the artist's success. A fine designer, a sensitive colourist, a robust and expressive executant, he is able by virtue of his admirable sense of decorative fitness to use very dissimilar types of material to absolute advantage, and to find in them all the opportunities he desires.

The Royal Society of Miniature Painters' twelfth annual Exhibition at the Modern Gallery was this year of wider and more varied interest. Mr. Lionel

## Studio-Talk



"SAN GIORGIO MAGGIORE, VENICE"

BY KATHARINE L. KIMBALL

Heath and Mr. Alyn Williams continue to set a sound standard for other exhibits. The attractive *Gipsy* of Mr. Hal Hurst was a little triumph; amongst other work of much interest was that contributed by Mr. Charles Spencelagh, Mme. Debillmont-Chardon, and the exhibits of Misses Bennett, B. Johnson, Lilian Wright and May Bridgman. Mrs. Lee Hankey's *Miss Sylvia Grenfell* called for particular mention.

The pen-and-ink drawings by Miss Katharine L. Kimball here reproduced, are among that artist's recent achievements. Miss Kimball is an American; she held her first exhibition in London some five years ago (see *THE STUDIO* for May, 1902), and since then has been principally occupied in illustrating topographical books and articles in the American magazines.

The tablet designed by Mr. Henry J. W. Wilkins, of which we give an illustration, commemorates the recently celebrated tercentenary of the foundation of the Addey and Stanhope School, New Cross. The centre panel was modelled by Mr. Wilkins and executed in metal by Messrs. Sheldon, Melloy & Co. The oak frame and carving was executed by Mr. J. Thorn.

The Society of Women Artists' Exhibition for 1907, at the Suffolk Galleries, included some very accomplished and some rather indifferent work. The *March Winds* of Mrs. F. M. Unwin, both from a technical standpoint and from the point of conception, was a notable little painting; Mr. S. E. A. Jardine's *St. Valéry-sur-Somme*, Miss Dora Goddard's *The Church by the Sea*, Miss Dorothea Sharp's *When the Year's at the Spring*, Miss Marian Vicary's *Field Daisies*, and the very delightful etchings of Miss M. A. Sloane were works which in any reference to the exhibition demand recognition. The clever pen drawings of Miss Farmiloe were also an interesting feature.

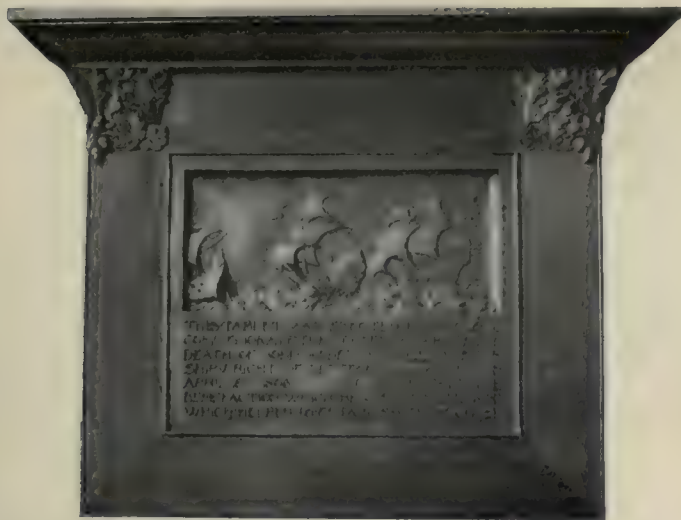
GLASGOW.—At the recent exhibition at T. & R. Annan's Galleries, where Miss Jessie M. King showed some fifty examples of her latest work, it was not the familiar imaginative black-and-white, nor the



"NOTRE DAME, PARIS"

BY KATHARINE L. KIMBALL





MEMORIAL TABLET AT ADDEY AND STANHOPE SCHOOLS, NEW CROSS  
DESIGNED BY H. J. W. WILKINS

illuminated pen-and-ink drawings that attracted most notice, but a series of delicately coloured sketches, in which, for the first time, the artist has made a serious and successful effort at expression in the medium of water-colour. In *The White Rabbit* the combination of grey, blue and yellow is decoratively perfect; in *Yellow Rose* the gold that is such a feature in some of the artist's illuminated work is here translated into yellow, and gives a distinctive note amongst the sensitive greens, blues and greys. A stronger note is struck in *By the Sea*; a lone maiden sits silhouetted against a deep blue sea and dark grey sky, with a wild tangle and clump of briar roses all round. In *Auribeau*, an unfinished sketch in colour, Miss King shows a genius for architectural drawing. Altogether it looks as if the artist is entering on a new development in which there will be more extended scope for a wonderfully fertile imagination.

J. T.

PARIS.—When the Scandinavian artist, Mme. Anna Boberg, held an exhibition of her works here in 1905, she at once gained the favour of the Parisian public, and now after the lapse of eighteen months we have

had the pleasure of finding her here again, at the Galerie des Artistes Modernes, displaying the same qualities and individuality as on that occasion. She has set up her easel in the Lofoden Islands, a region hitherto unexplored by painters, and has rendered with striking fidelity the quite extraordinary aspects of this wild and desolate region, whose sole inhabitants are a hardy race of fishermen descended from the Vikings of old.

The second exhibition of the Société de la Peinture à l'Eau contained a number of noteworthy works. Fernand Khnopff's *La Cathédrale* is remarkable for its great depth of feeling, and among

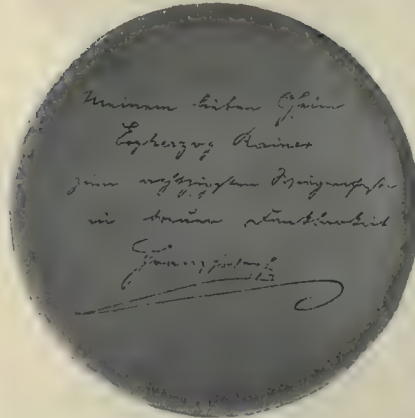
other foreign artists who captivated us, let me first of all name Mr. J. S. Sargent, who contributed some dazzling visions of Venice, Spain, and Africa, all distinguished by a technique both facile and rich. Charles Bartlett; the Russian Benois; Cassiers and Charlet, both Belgians; Gay, the American, who although he has only recently taken to water-colour, has succeeded perfectly in that medium; finally, East, a master in this medium—these artists together formed an interesting phalanx among the contributors. Along with them we must not forget the Frenchman, Luigini, sure in his technique and revealing more and more individuality in his work; Auburtin, who contributed a large portrait; Bottini; Bracquemond, who sent a fine decorative panel;



"HARBOUR IN THE LOFODEN ISLANDS"

BY ANNA BOBERG

## Studio-Talk



MEDAL COMMEMORATING THE 80TH BIRTHDAY OF H.I.H. THE ARCHDUKE RAINER  
(See Vienna Studio-Talk ) BY PROF. R. MARSHALL

colours grows day by day more vigorous and prepossessing. A veritable *tour de force* was M. Gabriel Rousseau's canvas, *Paris vu des Toits du Louvre*, and equally delightful to my mind was his *Grand Palais illuminé*. Tony Minartz specialises in the nocturnal

Mlle. Crespel and Lucien Simon, whose talent is ever preparing for us some fresh surprise.

The Société des Peintres de Paris Moderne, reinforced by some new adherents of note, has been holding an important exhibition at the Grand Palais. This group is full of activity, and though representing many diverse tendencies and schools, devotes itself with one mind to commemorating the notable aspects of Paris. M. Grillon showed, along with other pictures, a delightful park scene; M. Jules Adler some faubourg views, notable for their breadth of treatment, their fine feeling and fidelity to life Notre Dame and the surrounding *quartiers* have occupied M. Boggs, and in depicting our squares and parks some charming work has been done by M. Coussetière. M. Prunier's handling of water-



WOOD ENGRAVING BY W. KLEMM  
(See Vienna Studio-Talk.)



WOOD-ENGRAVING BY W. KLEMM  
(See Vienna Studio-Talk.)

aspects of Paris, which he has studied and expressed to perfection. Raffaelli and Houbron were, of course, represented, and both in a way that did them justice.

M. Chevalier has been holding a collective exhibition of his works at Petit's, most of them coast scenes from Vendée and Normandy which have a special attraction for this painter. M. Chevalier has for many years been a constant exhibitor at the Nationale, to which he yearly contributes two or three canvases, but his reputation cannot but gain by this bringing together of a large number



of works which, though most of them derive their inspiration from the same places, nevertheless disclose great variety in their effects.

Russian art seems to be much in favour here of late, to judge by the success first of the exhibition at the Grand Palais a short time ago, and now of one which Alexandre Borissoff has been holding at the



WOOD-CARVING : PANTHERS

BY FRANZ BARWIG



WOOD-CARVING : TRAMPS

BY FRANZ BARWIG

**V**IENNA.—The medal of which we reproduce the obverse and reverse opposite was recently modelled by Prof. Rudolf Marschall in pursuance of a commission from H.I.M. the Emperor Francis Joseph, who desired thus to commemorate the eightieth birthday of the Archduke Rainer, his uncle. The portrait of the Archduke was modelled direct from life, His Imperial Highness having given the Professor several sittings for this purpose. The reverse of the medal is a facsimile reproduction of a dedication in the Emperor's handwriting. Of this medal only a small number were struck for distribution among members of the

Galerie des Artistes Modernes. If the *métier* of this artist is not always very alluring, the fault must be put down to the physical difficulties he has had to contend with, for this most conscientious painter did the greater part of his canvases in the open air, under climatic conditions so unpropitious that his colours sometimes froze. His paintings faithfully represent the arctic landscapes he has explored since 1898, when he took up his abode in the polar regions of Novaya Zemlya and the Kara Sea.



WOOD-CARVING : GROUP OF PELICANS

BY FRANZ BARWIG



WOOD-CARVING : MARABOU AND MONKEY  
BY FRANZ BARWIG

Imperial family and high dignitaries of the Court and State.

Walter Klemm, though quite a young man, has been very successful with his coloured wood-engravings. Many of the chief continental private collectors have bought his prints, as also have the directors of the Imperial Library and Albertina, Vienna, and the Munich, Dresden and other galleries, for their collections. Klemm is only twenty-four. He studied at the Kunstgewerbeschule, Vienna, under Professors Kenner, Moser and Myrbach. Having completed his studies under these most capable teachers, Klemm in company with Carl Thiermann, another young wood engraver of kindred leanings, settled down in the delightful village of Libotz, near Prague, which is the centre of a

number of picturesque villages. Klemm seems to have a preference for animals, while Herr Thiermann prefers the scenery of town and village. A series of coloured woodcuts depicting old Prague are fine examples of the latter's work, and he, too, has met with recognition from collectors, public and private. Both have begun well, and as both are filled with the true sentiment for art, and have learnt in the school of life as well as in the art schools, there is a good future for them.

Franz Barwig, of whose carvings we give illustrations, is a native of Moravia. Though wood offers wide scope for the craftsman's talent, yet it is strange that so few have perceived the possibilities held out to them. Barwig stands in the foremost rank of wood-carvers, or, as I should prefer to say, wood-sculptors. He was born with an inherited love for this kind of work ; before ever he had a single lesson about it, he cherished a longing to be a wood sculptor. He was apprenticed to a maker of wooden crosses and figures of saints in a little village in Moravia, who had no idea of anything but Gothic, and when he finished his term he made his way to Vienna, and became a student at the Imperial Arts and Crafts School. Both during his student-days and afterwards he used to study at the Zoological Gardens in Schönbrunn, where he spent many happy hours following the animals in their



"ON THE AVEN, BRITTANY" (COLOURED DRAWING)

BY R. KONOPA





"UNDER THE ELMS"

BY J. J. BEYER

movements, learning their ways and learning to understand them. The results of this system of close observation are seen in the figures we reproduce. Barwig carves all his figures from life. It seems a pity that there are so few artist-craftsmen who devote themselves to this work. It is the old question of demand and supply. So long as people are content to buy imitations because they are cheap, such men as Franz Barwig have little acknowledgment materially. Artistic success he has met with on all sides; he is a prominent member of the Hagenbund, and it is significant that he is employed by the Education Department to make models for the Fachschulen.

The twenty-first exhibition of the Hagenbund though small was interesting, and showed an advance on previous ones. Louis Corinth, a leader of the Berlin Secession, was one of the guests and exhibited several works, a portrait of Konrad Ansorge attracting much attention. Among the other guests Victor Stretti exhibited some coloured etchings, warm in tone and fine in drawing. The

"Jungbund" were also guests and were fairly represented, their part of the exhibition being arranged by the architect, Oskar Laske, who also exhibited several etchings showing considerable merit, temperament and delicacy of conception. Alexander Wilke sent some coloured drawings full of humour and vigour, while Adolf Gross exhibited some delicate *motifs* in pastel.

Of works by the members of the Hagenbund Herr R. Konopa's *On the Aven, Brittany*, is full of strength, yet poetical in conception. The tones are grey, verging to grey-blue. Hugo Baar's idyll, *Abend im Herbst*, pastel, is a charming piece of farmyard life, with a fine sense of atmosphere, which one also noticed in his *Herbst*. His oil painting *Waldandacht* has been acquired by the Government for the Modern Gallery. It depicts a wood of pines, of which only the stems are to be seen; in the foreground is a wayside crucifix, behind which is the path through the wood. Ludwig Kuba's *Garten im Frühling* breathes of spring, with tender young roots sending forth their first shoots. His portrait

## Studio-Talk

of *Fürstin Sch*— is finely composed, and his *Children in a Garden* charmingly expressed.

Alexander Goltz's oil painting *Prachatitz* (a lovely spot in Bohemia) is very felicitous. The fine tall alders in full bloom make a graceful foreground, while behind in the distance is the village nestling against a background of low hills. Max Kahrer's *Winter in der Au* shows the meadows in their sadness, grey and grey-brown tones are reflected in the sad waters, and grey and grey-brown are the trees. Joseph J. Beyer's pastel called *Under the Elms* depicts such a scene as one may behold any summer's day in the Prater. Here the joy of life finds eloquent expression. A feeling of freshness pervades the scene and the atmospheric qualities are admirable.

Gustav Bamberger exhibited a striking picture of the *Votive Church* in Vienna, the fine Gothic architecture being faithfully but not slavishly rendered. Franz Simon's coloured etchings deserve praise, as does Emanuel Hegenbarth's *Lagernde Rinder*, where weary oxen are depicted at rest in the meadows. Henryk Uziemblo's pastel, *Mitternacht*, is full of "Stimmung," as is Ferdinand Michl's *Ringenspiel in Jardin Luxemburg*. Walter Hampel contributed four pictures, all in tempera, and all showing that fineness of conception, choice of *motif* and delicacy of treatment of which he is so eminently a master; and August Roth, a charming picture of children bathing.

There was but little sculpture exhibited. Among the exhibitors Josef Heu deserves a foremost place for his portrait bust in marble of *Fräulein Elsa Galafres* and his *Nacht-*

*wächter*; Michael Powolny's portrait statue shows fine manipulative treatment, and Emmerich Simay in his *Familiengluck* (bronze), again shows what a close observer he is of monkey-life. The exhibition was arranged by Josef Urban, who in the course of a few days had to transform the stage of the Meunier Exhibition into this one, and did his work exceedingly well. A. S. L.

PHILADELPHIA.—The rapidly growing importance of Philadelphia as a centre of artistic endeavour in the United States was most conspicuously shown in the eighteenth annual Exhibition of Oil Paintings and Sculpture recently held in the galleries of the Art



"PRACHATITZ, BOHEMIA"

BY A. D. GOLTZ





"THE OLD ELMS"

BY ED. W. REDFIELD

Club. Of the one hundred and ninety-nine pictures selected by the jury, a very large proportion were the work of local artists. This is a gratifying fact to note, as it has been found necessary in most of the previous exhibitions, in order to keep up the standard of excellence, to draw extensively on the offerings of outside talent. This year, however, the jury found that much of their most interesting material was right at hand, consequently the assemblage of good pictures by painters resident in this city bears evidence of a distinct advance on the lines of æsthetic achievement. As usual with most picture shows in America, the greater number of works were examples of landscape painting, a form, or, perhaps one might say, a phase of art apparently growing out of national conditions and temperament. Also must be noted, not only in this exhibition, but in general, an absence of the rank colour and crude daubing too often dignified by the name of impressionism. Portraits were few but creditable, a great relief from the tiresome and aggressively personal note of many recent exhibitions. Special mention must be made of an

excellent portrait of the *Hon. John R. Read*, ex-President of the Art Club, painted by Mr. John Lambert, and acquired by the Club; another, by Mr. Carrol S. Tyson, junr., entitled *My Father*, careful and conscientious in treatment and quite convincing. *Pomona*, by Mr. Frank W. Benson, to whom was awarded the gold medal of the Art Club, an allegorical subject of a handsome young woman bearing in her arms masses of rich fruits, seems quite worthy of the honour, and makes an effective *point d'appui*, with its fine *mélange* of colour, in the decorative scheme of the surrounding pictures. Another highly attractive work near this demands attention, *The Mother and Child* of Mr. Hugo Ballin, a large canvas beautifully glowing with the warm tones of the flesh, besides being delightfully sentimental in subject and masterful in treatment. Miss Mary Cassatt was represented by a study of flesh tones, quite characteristic, entitled *Après le Bain*, very successful in technique, if not altogether suggestive of much sentiment. The desert of the Far West, swept by wind and raked by ever-moving cloud-



PORTRAIT OF MRS. JOHN F. LEWIS

BY CECILIA BEAUX



PORTRAIT OF THE REV. ENDICOTT PEABODY

BY JOHN S. SARGENT, R.A.



## Studio-Talk

shadows, was admirably represented by Mr. Albert L. Groll in *Arizona, Clouds*. The architectural vistas on the rivers of Belgium frequently afford charming *motifs* to the sketcher alive to the picturesque possibilities of buildings by the water-side. Mr. Henry B. Pancoast, in his work entitled *On the Schelde, near Antwerp*, illustrates this in a capital way, and at the same time succeeded in getting artistic results. Charming in colour and effect was Mr. Colin Campbell Cooper's *Street in La Rochelle*. Mr. Fred. Wagner's picturesque *Old Market Sheds, Philadelphia*, serves to remind us that it is not necessary to go far abroad for interesting subjects of character. Especial mention should be made of a fine piece of landscape painting by Mr. Edward H. Potthast entitled *The Swiss Alps*.

The one hundred and second annual exhibition of the Pennsylvania Academy of the Fine Arts did not seem to be in the least a departure from the high standard of excellence established by those of the last four or five years. In fact, in one respect it showed a notable advance, and that is in the larger number of works in sculpture by living artists displayed. This is due to the management

of the Academy making a special effort to have an adequate representation of the current plastic art of America, which in many exhibitions receives, perhaps, insufficient attention.

Works in water-colour, pastels and black-and-white were reserved for another show to open this month. Four hundred and eighty-two oil paintings, and one hundred and thirty-five pieces of sculpture were accepted by the jury or solicited by the management. The galleries of the Academy, while quite spacious enough for general purposes of exposing pictures, seem rather limited when it comes to finding room for large groups of sculpture, consequently the more important works in that branch of art that were placed were rather handicapped by want of sufficient space. The position of honour in the long picture gallery was occupied by Whistler's portrait of *Count Robert de Montesquiou de Ferensac*, lent by Mr. Richard D. Canfield. Another Whistler portrait, that of *Sir Henry Irving in Character Costume*, and lent by Mr. George C. Thomas, was the principal attraction of one of the smaller galleries. Both are in his characteristic manner, and so well known as hardly



"CONFIDENCES"

BY WALTER MCEWEN



"THE MOTHER"

BY WM. M. CHASE

to need further comment. The portrait by Mr. John Singer Sargent of *The Rev. Endicott Peabody*, headmaster of Grotton School, in Massachusetts, looked like a successful one, and was very impressive in drapery of academic robes. Mr. William M. Chase, in the group of portraits entitled *The Mother*, did not appear to have lost any of his habitual facility of handling light and delicate colour schemes, and certainly succeeded in putting before us a beautiful representation of three charming personalities. His portrait of *Mrs. Horace Jayne* also showed him at his best, and gave one a most attractive impression of a beautiful woman. Miss Cecilia Beaux's portrait of *Mrs. John F. Lewis* showed marked freedom of handling and bold brush-work quite delightful to painters and yet not overdone in the estimation of the laity. A portrait group by Mr. Carroll Tyson, junr., challenged attention by the novelty of the placing the figures in the canvas and yet was very successful. Mr. Joseph de

Camp's portrait of *Dr. Horace Howard Furness*, painted for the permanent collection of the Academy, while not a large canvas, showed the author of "Variorum Notes" on Shakespeare's plays in the scarlet robe of an Oxford D.C.L. An excellent portrait of *Joseph Wharton, Esq.*, by Mr. Julian Story, deserves special praise. A capital piece of character painting by Mr. John Lambert is *Albert Chevalier as 'Awkins*. Artistic in conception, direct in execution, every touch of the brush telling with magical effect, the work easily took rank with anything in the exhibition. In *The Last Supper* by Gari Melchers, a large canvas crowded with figures



"THE YOUNG MOTHER"

BY GARI MELCHERS





"BEATRICE." BY  
SERGEANT KENDALL

## Reviews and Notices

bathed in a mellow light proceeding from the central figure of the Christ, we had yet one more interpretation of the scene so often painted in so many different ways. His *St. Gudule* and *The Young Mother*, both reminiscent of Holland, are highly decorative in treatment. In *A Thread of Scarlet*, Mr. Hugh H. Breckenridge gave us a most interesting study of reflected rosy light on the figure of a young girl. Among other notable works were Mr. W. McEwen's *Confidences*, Mr. Sergeant Kendall's *Beatrice*, and a landscape by Mr. Redfield called *The Old Elms*. In the display of sculpture, Mr. Charles Grafty's portrait busts of *Dr. Joseph Price* and of *Edwin Swift Clymer*, showed excellent character modelling without losing force in rendering of details. Mr. Frederic G. Roth's wonderfully realistic *Polar Bears* revealed careful observation and patient study of the habits and movements of these animals. E. C.

### REVIEWS AND NOTICES.

*The Alhambra.* By ALBERT F. CALVERT. (London and New York: John Lane.) 42s. net.—Amongst the many deeply interesting relics of their art left behind them in the Peninsula by the Moors the noble Acropolis of Granada, known as the Alhambra or the Red Castle, will ever, in spite of its lamentable state of decay, take first rank, on account of the combined strength and symmetry of its architecture, the exquisite beauty and variety of its ornamentation, and the thrilling memories with which it is associated. Mr. Calvert has a profound knowledge of the Alhambra as it is now and as it was at every stage of its chequered life-story, and he has the gift of imparting that knowledge in an impressive and satisfying manner. True he lays great stress in the Preface to his first edition on the fact that he has given pride of place to the pictorial side of his volume, making his chief appeal to the public by the beauty and variety of the illustrations he has collected, which include nearly 500 reproductions in black-and-white of details of architecture, and over 100 in colour of typical decoration. For all that, however, those who master the letter-press will not have much left to learn, for in every case the writer goes to the very root of the matter. He is not content, for instance, with describing results, he defines causes with remarkable lucidity, as when he sums up the principles that governed Arab decoration, pointing out, for instance, that it arose naturally from the construction, and that the colours used were in every case the primary ones. In dwelling on the inscriptions everywhere abounding in the Alhambra, he emphasises the fact

that they are so harmonious and interweaving that they are never out of place, but present always an unsatiating charm, and he tells how the deciphering of one of them by an Arabic scholar revealed the true purpose of a beautiful niche that had long been supposed to be a mere receptacle for the slippers of worshippers.

*Auguste Rodin.* By FREDERICK LAWTON. (London: T. Fisher Unwin.) 15s. net.—Although it cannot be claimed for the author of this new and richly illustrated work on the great French sculptor, that he has contributed any original criticism to the vast mass of literature on his subject already in circulation—he is too enthusiastic a hero-worshipper for that—his book is a notable one, for he has had the great advantage of the assistance of Rodin himself, who in the course of many conversations supplied him with various details of his career not hitherto made public, and also lent to him a number of private letters and other documents. Stress, strain, and struggle have been from first to last the dominant characteristics of the life of a man who stands almost alone amongst his contemporaries as a realistic exponent of plastic art, and who in spite of the great value of everything from his hand, and the high position he occupies as President of the International Society of Sculptors, Painters, and Gravers, is not even now in what can be called easy circumstances, a fact that, however it may affect the artist himself, greatly adds, of course, to the fascination of Mr. Lawton's narrative, which is full of interest from beginning to end.

*The Cathedrals of England and Wales.* (London: Cassell & Co.) Two vols. 21s. net.—Founded on the well-known compilation of Professor Bumpus, published many years ago under the same title, these two copiously illustrated volumes embody the results of recent research, and include, with complete histories of the older foundations, accounts of the modern cathedrals of Liverpool, Truro, etc. The new editor—whose name, by the way, is not given—lays stress on the fact that respect for past traditions is of comparatively modern growth, pointing out that early English builders “felt no compunction in making away with the Norman work of their predecessors,” and adds that “although, out of deference to some great master-builder whose influence survived his death, an unfinished scheme was occasionally continued in accordance with the original conception, the same indifference to earlier work which characterised the creators of the first Pointed style was betrayed by their successors.” This would, of course, account for the loss of much that might other-



## Reviews and Notices

wise have survived ; and how well founded is the suggestion is proved again and again in the text in the history of the great cathedrals, notably, to quote but one case in point, in that of York Minster, which suffered greatly at the hands of successive occupants of the see, Archbishop Romanus having removed the nave of Archbishop Thomas's building to erect one that he himself considered more suitable, whilst later the beautiful choir was pulled down to be replaced by another, considered more in harmony with the later Chapter House.

*Costume: Fanciful, Historical and Theatrical.* By MRS. ARIA. (London: Macmillan.) 10s. 6d. net.—Although it was, of course, impossible within the limits of a single volume to deal at all exhaustively with so complex a subject as costume, the author of this little book has managed to include in it a great deal of information that will be found most useful to professional and amateur actors and actresses, as well as to those who seek guidance in the difficult decision what to wear at fancy dress balls. Mrs. Aria has, as is well known, devoted herself for many years to the study of dress, and in the present instance she has secured an able collaborator in Mr. Percy Anderson, whose illustrations in colour, especially the *Coquelin as Cyrano de Bergerac*, the lady in an ornate twelfth-century costume, the girl of the eighteenth century, and *In China of Old* are thoroughly satisfactory. It is a pity that there is no index to what is primarily a book of reference, but this is an omission that can easily be remedied in the new edition which is pretty sure to be called for.

*Illustrated Catalogue of a Loan Collection of Portraits of English Historical Personages who died between 1714 and 1837.* (Oxford: The Clarendon Press.) Deeply interesting as were the memorials of the two first Exhibitions of Historical Portraits held in Oxford, the present volume is even more valuable to the student of Art, for it deals with the Golden Age of painting in England, of which a brief account is given in an introduction by Mr. Lionel Cust, and includes reproductions of famous portraits by Sir Joshua Reynolds, Romney, Hoppner, and others of lesser note, who yet aided in winning for their native land a higher position in the art world than it had before attained. Very specially noteworthy are Reynolds' noble Portrait of Edward Gibbon, in which, as Rogers justly said, the oddness and vulgarity are refined away whilst the likeness is perfectly preserved ; Romney's sympathetic interpretation of John Wesley, painted in 1789, when the great preacher was 85 years old ;

and the Sir Thomas Le Breton of Lawrence, one of the most pleasing of that prolific master's numerous works. Less satisfying from the æsthetic point of view, but for all that of no little historic value, are Richardson's Portrait of the poet politician, Matthew Prior ; the anonymous Portrait of George Whitfield, the kindred spirit and fellow-worker of Wesley ; the David Garrick of Robert Edge Pine, and the Dr. Henry Sacheverell of Thomas Gibson, painted when the famous High Church orator was in his prime.

*The Golden Days of the Renaissance in Rome.* By RUDOLFO LANCIANI. (London: Constable.) 21s. net.—A devoted lover of the Eternal City, saturated with knowledge of her past and in intimate touch with her present, the learned author of this deeply interesting and copiously illustrated study of her golden age has, fortunately, remembered that all his readers are scarcely likely to share his exceptional erudition. He preludes his account of the leading spirits of the Renaissance with a brief summary of the history of the hundred and fifty years that preceded the great awakening. Beginning with the reluctant return from Avignon to the capital of Pope Gregory XI., who is said to have been so deeply affected by the change that he died of grief, Professor Lanciani gives a vivid picture of the transition time that forcibly illustrates the truth of the proverb, "It is ever darkest before the dawn." He remarks that it was the jubilees which struck the note of progress ; for in preparation for them the streets were made passable, the bridges were repaired and the houses disinfected ; and he describes with considerable detail the state of the city and the mode of life of the people on the eve of the accession of Paul III., giving due honour to the noble courage and ardent charity of his worthy forerunner, Alexander VII. It is really in this elaborate introduction to his main topic that the Professor best proves his originality of thought and literary skill, for in the chapters on Michael Angelo, Vittoria Colonna, Raphael and Agostino Chigi, whom he has chosen as especially typical of the time at which they lived, he is traversing ground that has been thoroughly dealt with by many an expert pen. The concluding paragraphs are indeed almost puerile, for, for some reason not apparent to the reader, the author winds up his consideration of the golden days of the Renaissance with a eulogy of Victor Emmanuel that appears singularly out of place.

*The Rubaiyat of Omar Khayyam.* Translated by EDWARD FITZGERALD, with designs by FRANK BRANGWYN, A.R.A. (London: Gibbings & Co.)



## Reviews and Notices

—In the interesting essay that serves as Preface to this new edition of Fitzgerald's famous translation of Omar Khayyam's wonderful poem, Mr. Jacobs endeavours to explain why of all the poetry of the East, that of Persia alone has made for itself a home on English soil. He suggests that it is only when Persia comes in touch with Islam that a tone of mind is produced analogous and sympathetic to the European, and he points out that the two forms of thought now so strongly represented in England—Agnosticism and Theosophy—are both represented in Persian poetry, concluding by declaring that it is for this reason that the "Orient pearls at random strung" of the Rubaiyat make so forcible an appeal to modern Europeans. The admirably reproduced illustrations of Mr. Brangwyn, though pleasing in design, beautiful in colour and full of decorative feeling, can scarcely be said to be in touch with their subject, for they fail to catch the spirit of the poem that has been so finely interpreted by the translator.

*Velasquez.* By A. DE BERUETE. (Methuen.) 10s. 6d. net.—Owing to the absence of letters and scarcity of documents, Velasquez, the human being, is surrounded by a silence which has always disconcerted his biographers. Stevenson reconstructed from the art the artist. Justi worked hard at the task of disengaging the personality of the painter from his times. M. de Beruete takes up a subject that has been treated from many points, and succeeds in giving us what in many senses is a *résumé* of all that has preceded. The volume is, however, a summing-up as well as a *résumé*, and it carefully weighs evidence for and against certain disputed works. All that claims to be established fact has been challenged before admission to these pages. Every work of the master is passed in review and carefully described—that is every work which the author believes to be authentic. He gives us a thoughtfully written account of such incidents as are ascertainable concerning the circumstances under which each work was executed. M. Leon Bonnat, in the attractively written preface which he has contributed to M. de Beruete's book, claims for it that it is the last word on Velasquez. Regarded as the fruits of original and painstaking research and comparison, this may well be so, but the author declines altogether analysis of the pure idea in Velasquez's art. Asking in the last chapter what Velasquez represents, he is content to partly answer himself by quotations from other authors. There is some attempt to reconstruct the atmosphere in which Velasquez created, and we are told that although written in French the book was thought

out in Spanish to this end. The relationship in which Velasquez stood to his immediate Spanish predecessors and contemporaries, and his position at Court are touched upon with some skill, but it is in describing the paintings and the states of the canvases, and in his careful notification of every transition in Velasquez's style, that the author has rendered his book an authoritative contribution to Velasquez literature. The work, as reviewed, is a translation by Mr. Hugh E. Poynter, revised by the author, from the French edition published last year. It is illustrated with ninety-four plates of great merit as reproductions.

*The Poetical Works of William Blake.* Edited by E. J. ELLIS. (London: Chatto & Windus.) Two vols. 12s. net.—Although there are already many editions of the much-discussed poet painter's literary work already in circulation, a cordial welcome will no doubt be given to that for which the well-known critic, Mr. Edwin Ellis, is responsible. His exhaustive knowledge of his subject, keen appreciation of the idiosyncrasies of Blake's style and power of expressing in exceptionally clear and lucid language the conclusions at which he has arrived, raise him far above the crowd of commentators who have of late years endeavoured to upset the results reached by their predecessors without advancing any theories that can be fully accepted. Mr. Ellis's enthusiasm is tempered by the discretion that is so often wanting in Blake's admirers, and though all will not endorse his explanations of the prophetic books, or of their writers' adoption of the symbolic style that so often obscures his meaning, everyone will admit that they are worthy of careful consideration. The arrangement of the book, with the notes at the end of each poem, is much to be commended, for it saves the reader the irritation of constant interruption in the enjoyment of the text.

*The Note-Books of Leonardo da Vinci.* By EDWARD McCURDY. (London: Duckworth.) 8s. net.—The great Florentine occupies a unique position among the world's greatest men on account of the universality of his attainments. Not only was he great in the practice and theory of the fine arts, he was an architect and engineer as well, and excelled in at least half-a-dozen sciences. Proof of this is afforded by the large collection of notes he left behind as a rich mine of wisdom for posterity to quarry in. In the volume before us we have an excellent translation of a large portion of these notes by Mr. McCurdy, who has already written an account of Leonardo in the "Great Masters" series of monographs. He seems to have



## Reviews and Notices

bestowed great pains on the task of translation, not an easy one considering the changes which language undergoes in the space of two or three centuries. The serious student of art will find much to ponder over and interest him in the utterances of the inimitable genius whose observations are here lucidly presented to him.

*Northern Spain.* By EDGAR WIGRAM. (London: A. & C. Black.) 20s. net.—It is greatly to be regretted that Mr. Wigram, who is an experienced writer, though only an amateur artist, was not accompanied on his journey through Northern Spain by a professional painter who would have been able to supplement his eloquent descriptions of the scenes he visited by æsthetic presentments of them in colour. With few exceptions, such as the Santona, Santiago de Compostella, Burgos, and above all the street in Oviedo at night, which has about it a true touch of poetry, the drawings reproduced are inartistic and wanting in character. On the other hand, every page of the book is full of local colouring, interest and charm, for the author is one of the elect amongst travellers, who knows in what consists the very root of the pleasure of wandering in a foreign land. He has felt the fascination of the East, of which he says Spain is an echo, and he is able to communicate that fascination to his readers. He and his one companion, a true kindred spirit, made the journey on bicycles, exploring the byways as well as the highways, with the result that they came into true touch with the natives, seeing them as they really are, not from the point of view of those who rush through a country by rail or motor, and are liable to judge everything and everybody from an egotistical point of view. Gifted, moreover, with a vivid imagination and a keen sense of humour, Mr. Wigram manages to hit off in a few telling sentences the idiosyncrasies not only of the men and women, but of the animals he met, as when he describes the mixed teams encountered in the mountain districts, and the adventure of what he calls "a certain little Benjamin of jackasses" with a bull, to whose horns it was harnessed by the guardians of the latter, "by way," he says, "of getting the hulk steered with as little personal attention as might be."

The Ladies' Etching Club, Vienna, have just issued their fourth portfolio, which shows considerable advance on previous efforts. Some of the plates are full of charm, particularly those whose subjects are bits of historic Vienna; alas! such as are yielding to the new, for there will be no historic Vienna in the course of a few years.

Frau Marie Adler, in her *Schönlaterngasse*, has struck a vibrating chord which will be echoed by those who really love the old city. Fräuleine Hermine Schneid, Ida Berger and Emma Hrnecyz have also gone to Old Vienna for their inspiration. Anna Mik's study of an old Jew in skull cap and taleth, engaged in reading the Torah, reveals a deep insight into human nature. The landscapes are thoughtful and tender, particularly *Beeches in May*, by Erna Mendel, and a spring landscape by Lilly Steiner. All the members of the Club are students of the *Kunstschule für Frauen und Mädchen*, Professor Michalek being their teacher.

Messrs. Macmillan & Co. have added to their "Cranford Series" a reprint of George Eliot's *Scenes of Clerical Life* (6s. net), with a number of very excellent illustrations, in colour as well as black-and-white, by Mr. Hugh Thomson, whose graceful draughtsmanship is here seen at its best.

In the first quarterly part of the new volume of the *Architectural Association Sketch-Book* are reproduced a number of drawings, made by members of the Association, which have a special interest for the student of monumental architecture. The structures illustrated are, for the most part, of an ecclesiastical character—churches, abbeys and cathedrals in England, Holland, Italy and Spain; the only buildings of a secular character represented being Burghley House, Stamford, and the Palazzo Ducale, Venice. Elevations and numerous details are given in most cases. The Sketch-Book is published by the Association, and is issued to subscribers in four quarterly parts at the price of one guinea per volume.

Under the auspices of the Education Committee of the Manchester Corporation, an illustrated catalogue of *Studies and Drawings* by Frederick Shields has been prepared and printed by the students of the Photography and Printing Crafts Department of the Municipal School of Technology. Most of the studies and drawings reproduced in this catalogue were made by Mr. Shields in preparation for the great work on which he has been engaged for many years, namely, the decoration of the Chapel of the Ascension in the Bayswater Road, London, and the artist placed them at the disposal of the students, by whom they have been reproduced as a permanent record for use in the school. We have nothing but praise for the way in which not only the plates but the catalogue as a whole has been produced, reflecting as it does the greatest credit upon the school.

## *The Lay Figure*

### THE LAY FIGURE: ON NATURAL ADVANTAGES.

"I AM very much inclined," said the Art Critic, "to think that the idea of cosmopolitanism in art is being carried a great deal too far at the present time. There seems to me to be some danger that all the artistic characteristics by which in the past different nations have been distinguished will entirely disappear, and that the same ideals and the same methods will prevail all over the world."

"But we have often been told that art should have no nationality," objected the Man with the Red Tie, "and that if you allow it to fall under the influence of national prejudices its vitality will be diminished and its powers of expression will be dangerously limited."

"I do not see why there should be any more danger of such ill effects being produced in the future than there has been in the past," returned the Critic; "national influences have left their mark plainly enough on the work of the old masters—indeed most of these masters reflect absolutely the atmosphere by which they were surrounded, yet we do not despise them on that account, nor do we accuse them of lacking vitality."

"Even so," said the Man with the Red Tie, "but I am not at all sure that these masters would not have been greater than they were if they had had the chances which are open to the modern student of seeing what artists in other parts of the world were attempting and achieving."

"A profitless speculation!" laughed the Critic. "The facts of the past are immutable, and we need not worry ourselves about what they might have been. I think, however, that you do not quite appreciate what I say about the danger of cosmopolitanism. I do not mean so much to imply that we should give way to national prejudices, as that we should avoid denationalising ourselves entirely in art. We ought not to disregard our natural advantages; we ought rather to turn them to the fullest account and to use them to give specific qualities and definite character to our art—and what is true of us is equally true of other nations. Why should we send our students abroad to be trained? Why should we allow them to be taught to despise their own country as a source of artistic inspiration?"

"Good Heavens!" interrupted the Art Student, "do you really suggest that we should learn art at home? or that there are any new ideas to be got in this country? We must go abroad to find out what art means. Everything worth thinking about is utterly used up here."

"That is the common cry, I admit," replied the Critic, "and yet it seems to me to be simply the voice of ignorance. Because foreign experiences have the charm of novelty, the callow youth finds them extraordinarily interesting. After he has come home again the memory of them induces him to see his own country through foreign spectacles, and the result is usually disastrous."

"But surely," broke in the Man with the Red Tie, "Art education is better conducted in some countries than in others."

"Why, of course," agreed the Art Student, "we have no one in this country who can teach; and, even if we had, we should learn more abroad than we ever could here. We have no art atmosphere, no wish to improve, no new ideas, nothing that is of the least use to a modern art student. The only hope for our art is in the foreign notions by which we can liven it up."

"And you do not mind if, for the sake of this livening up, you destroy all that is best and most characteristic in a native art," sighed the Critic. "Is it worth while, do you think?"

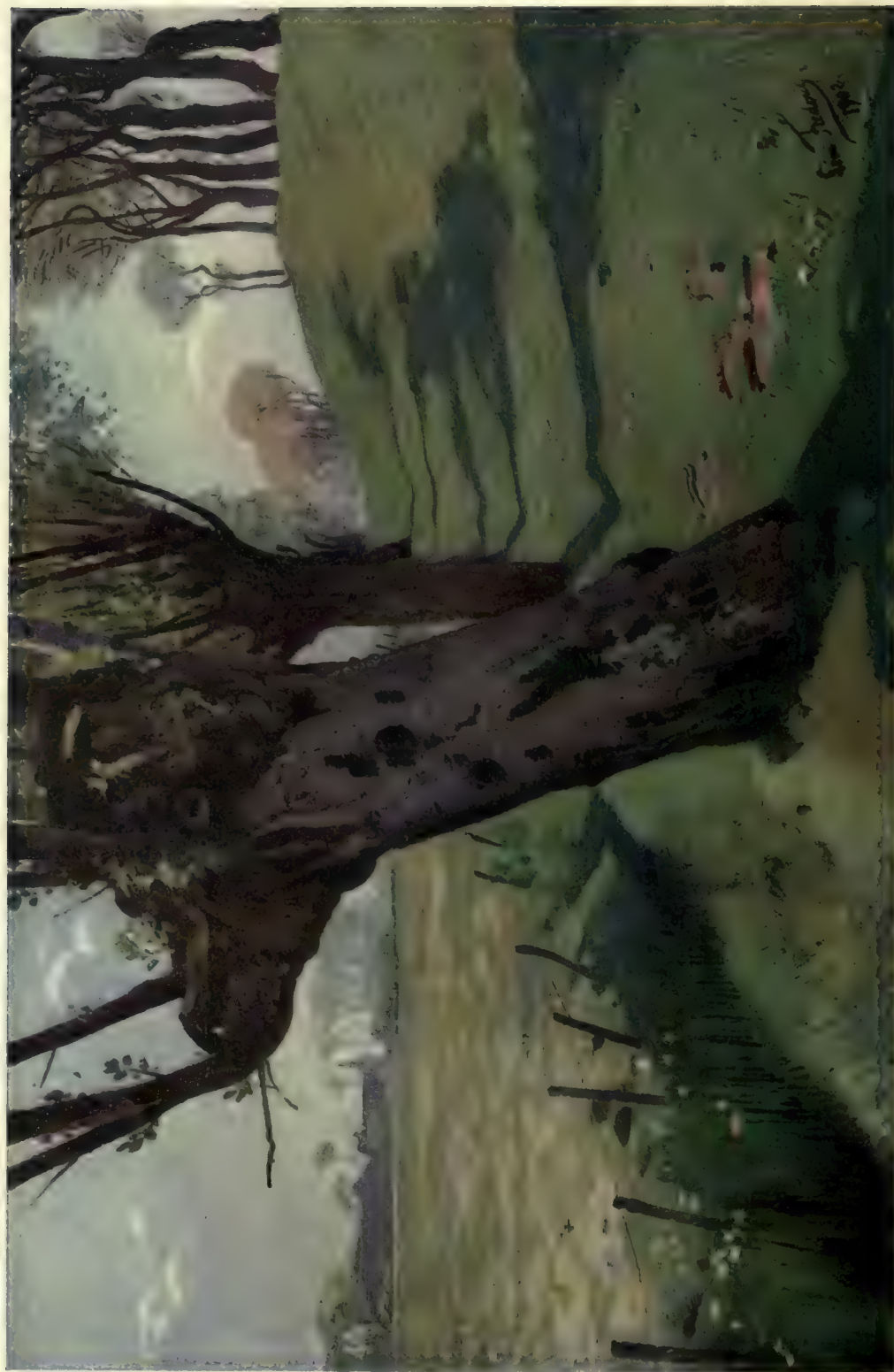
"I cannot see that there is the least use," replied the Art Student, "in keeping it alive. We want a fresh art in all countries where the old one is decrepit and out of date."

"There is the whole thing in a single sentence!" cried the Critic. "You want a fresh art! And this craving for novelty is merely the morbid craving of men who have no individuality and who must depend upon others for their ideas and their inspiration. They cannot see that each country has its own natural advantages. The student who goes abroad for his training more often than not merely learns how to record what his teachers have seen for him; and what they do not know he becomes incapable of learning for himself. Am I not right when I say that this sort of cosmopolitan art is a danger and a curse? It is free from national prejudices, I readily admit, but it is hedged round by the narrower prejudices of some class master who does not care what his pupils know or do not know so long as they do what he tells them. The pity of it is that for want of the ability to see, for want of the power to receive impressions at first hand, the younger artists despise what they ought to worship, and neglect what they should treat with the profoundest respect. I am no advocate of convention, but I do say with conviction that the sane, wholesome art traditions which native masters have established should be kept free from every foreign addition."

THE LAY FIGURE.







"EN PAYS FLAMAND." BY LÉON FREDERIC.



## *August Frederic, Belgian Painter*

FRANCIS LEON  
FERNAND

August Frederic's life is marked by a constant search for truth and beauty. His art is a reflection of his inner world, a world of intense emotion and profound thought. He is a man of great sensitivity and a deep understanding of the human condition.

His work is a testament to his artistic vision and his commitment to his craft. He has created a body of work that is both powerful and moving, a work that speaks to the heart of the viewer. His art is a gift to the world, a gift that will continue to inspire and move generations to come.

His parents were necessarily poor and hard. His child soon began to suffer from the lack of food and his character became strongly individual. He was a sensitive and silent child, and he found solace in the attractions of the life of the artist. He was a man of great talent and a deep understanding of the human condition. His work is a testament to his artistic vision and his commitment to his craft.

His work is a testament to his artistic vision and his commitment to his craft. He has created a body of work that is both powerful and moving, a work that speaks to the heart of the viewer. His art is a gift to the world, a gift that will continue to inspire and move generations to come.



FRANCIS LEON FERNAND

BY FRANCIS LEON FERNAND



"EN PAYS FLAMAND." BY LEON FREDERIX



## *Léon Frederic, Belgian Painter*

**A** BELGIAN PAINTER: LÉON FREDERIC. BY FERNAND KHNOPFF.

"THE work of Léon Frederic asserts itself with force; it is at once homogeneous and varied; it springs from a supreme conscientiousness. The sacred rhythms of labour endow it with the religious significance of a sort of perpetual pantheist festival, magnifying the two forces—God and his creatures—in relation to Earth. Thence his work takes the fulness and the unity of those productions wherein one recognises the hand of a great artist. And although he may not have created a concrete type of art, after the manner of a Millet or a Meunier, his lucid spirit of observation has enabled him to realise in their general truth and their essential physiognomical particularities the Walloon and the soil he inhabits."

Thus it is that M. Camille Lemonnier, in his fine literary and critical work, "The Belgian School of Painting: 1830-1895," sums up his appreciation of the works of the Brussels painter.

Léon Frederic was born in Brussels on the 26th of August, 1856. His father, a jeweller by trade, lived in the Rue de la Madeleine, in the centre of the town, his house being so small that it would not comfortably hold his numerous family, consisting of five children, four of them boys. His business had improved rapidly; consequently it was necessary, little by little, to devote almost the whole place to the purposes of the workshop—which was, in fact, what the whole house eventually became. The household was thus called upon to sacrifice its comforts and its pleasures, and the children had to be sent away—some to boarding-school, and others to stay with relatives in the country.

Little Léon, when less than six years old, was first sent to Uccle, a village in the neighbourhood of Brussels, and then to Melle, near Ghent, where he was taught at the Institut des Joséphites, remaining a pupil at that institution till he had reached the age of fifteen.

The visits of his parents were necessarily few and brief. The child soon began to suffer keenly from his loneliness, and his character became strongly concentrated. He grew timorous and silent, and remained indifferent to the attractions of the life of his fellows. Meanwhile, recalling his early years spent in the country, he felt growing within him a profound admiration of Nature, as revealed to him on all sides.

"At last" (writes M. Du Jardin, in his important work on Flemish Art) "the lad reached his fifteenth year. The father, like all business men a positive type of person, then began to think of a career for his son. The boy has already shown some inclination towards art. Good. Nothing could be better! He should become a painter-decorator. At once he made him a pupil-apprentice of Charles Albert, a Brussels decorator, well known at the time. But



"LA PENSÉE QUI S'ÉVEILLE"

BY LÉON FREDERIC

## Léon Frederic, Belgian Painter

his apprenticeship was not destined to be of long duration. Alexandre Robert, the 'romantic' painter, was a friend of the Frederic family, and said he to the father: 'Make your boy a decorator if you like, but for goodness sake let him learn the elements of decoration, that is to say, drawing; and I know of no better school to teach him the art of drawing, which is of the first importance, than the Académie.' Thus it came about that for a couple of years Léon Frederic attended the Academy classes. At that period Jean Portaels had under his charge a second set of pupils, who attended his *atelier libre*. And it was under the discipline of Portaels that Frederic learned to paint, until the time when the class was disbanded. Then he was free to continue his artistic education with Ernest Slingenever.

Frederic then went up for the Prix de Rome, but was "ploughed" in the preliminary. Nevertheless, his father, being of opinion that a stay in Italy was the complement of all artistic education, gave him permission to visit the classic home of painting, and his visit had a considerable influence over the young artist. As Octave Maus in "L'Art Moderne" very justly remarks: "If I had to fix the spiritual ancestry of Léon Frederic I should be inclined to seek it, on the one hand, among the Italian masters of the sixteenth century—Botticelli, Ghirlandajo, or some other such painter equally frank and thoughtful; on the other, among the old Flemish painters who were passionately fond of the direct study of Nature, and who, from sheer joy of painting, discovered in the intimate life around them sources of inspiration which were constantly being renewed. The Italians would seem to have bequeathed to him, together with a regard for harmony of setting, an inclination in the direction of the mystic charm of womanly and childish beauty. From the others he derives that love of the beings and the things around him, which he reproduces unceasingly with the most scrupulous exactitude, being convinced that in point of beauty Nature is unsurpassable, and that the greatest work of art cannot attain to the splendour of an open flower, a field of corn waving in the breeze, a bird of variegated plumage, a hurrying of the clouds, a stream flowing between grassy banks. Eugène Fromentin, in 'Les Maîtres d'Autrefois,' has observed that Italian art is 'at home' throughout Europe, save in Belgium, whose spirit it has distinctly influenced but never conquered, and in Holland, which formerly made a sem-

blance of consulting it, and finally passed it by. This is true in so far as it relates to Mabuse, the first Flemish painter to visit Italy, to Van Orley, to Floris, to Coxie, and it was the same with regard to Frederic. The double, and apparently contradictory, influence he underwent invests his art with a very special character. At once idealistic, and yet strongly impregnated with reality, it expresses eternal symbols in the most ordinary language of life. The types by which he is inspired are taken at random and placed on the canvas in all their simple truth of attitude and gesture and feature, with a savour of rusticity at times somewhat acrid, in strong contrast with the nobility of the parts assigned to them. As a poet, Léon Frederic mentally transposes the visions which Nature offers, and, doubtless, when a young mother appears before him in the fields,



"LE CERISIER FLEURI"

BY LÉON FREDERIC





"LES MARCHANDS DE CRAIE"  
BY LÉON FRÉDÉRIC

(Brussels Gallery)

## Léon Frederic, Belgian Painter



"LE LIN"

BY LÉON FREDERIC

some unconscious phenomenon reveals to him the ingenuous silhouette of the Madonna."

One may see in the first works of Frederic exhibited since 1878 traces of the manner of Emile Wauters, whose famous picture, *La folie d'Hugo van der Goes*, had created a profound impression shortly before in the art-world of Brussels. His painting was remarkable at that time for the somewhat theatrical character of its composition, for its fulness of tone, and particularly for its full and simple drawing and touch.

But after 1881 his manner changed, under another influence; his drawing became more minute, more precise, his shades of colour more delicate, his executive work less apparent. It was then that appeared the first triptych of the *Legend of St. Francis*.

The model he used most frequently at that time was a wretched

wayfarer, struggling from morn till eve to earn a living for himself and his children by selling chalk in the outskirts. The story of this miserable life inspired the artist to create his great triptych, *Les Marchands de Craie*, which is now in the Brussels Gallery. It is generally regarded as his masterpiece. On the left panel the painter shows the start in the misty morning; in the centre the family meal by the roadside; on the right the return in the dusk of night. Thenceforward Frederic's intimate knowledge of the life of the poor impelled him to compose a series of pictures, most tender and touching in expression.

Then came an event—a very simple event in a man's life, a mere excursion—which had the effect of suggesting to him new subjects of study. A relative, affianced to a teacher at Nafraiture, a little village in Belgian Luxembourg, invited



"LE LIN"

BY LÉON FREDERIC





"LE RUISSEAU." BY  
LÉON FRÉDÉRIC

## Leon Frederic, Belgian Painter

Frederic to go with her and her "intended" on an excursion to that spot. Thus he had the opportunity of visiting the gently mountainous Ardenne, and of studying the simple manners of the inhabitants. Forthwith he produced, among many remarkable works, the *Repas des Funérailles* (1886) and *Les Ages du Paysan* (1887), which are to be seen in the Brussels Gallery.

"Ah, ces Ages!" exclaimed one writer. "Five big pictures, rough and idyllic in their reality, showing peasants—heavy, clumsy, and ugly, if you like—in all the beauty of their true honest naturalness. Here we have the whole people of the fields, from the decrepit, shrivelled-up old folk to the mature and healthy fathers and mothers; the glorious young men and maidens, strolling, affianced, hand-in-hand; the lusty, well-fleshed children and babies, regarding the world with eyes clear and penetrating—some curiously, others with mischief. They are all there simply displayed, seated on chairs, or standing hand-in-hand or couched on the flowery turf. It is infinitely simple this long succession of primitive beings, their eyes showing the graduations of the country life, and recalling the soil of which they are the natural and the august fruit, just as are the crops, the cattle, the birds, and the trees."

The two sets of drawings, *Le Lin* and *Le Blé* (1888–1889), are, so to speak, parallel poems expressive of the simple beauty of the plants containing the principles of the clothing and the nourishment of mankind. In these two series of clever works Frederic represents the successive transformations of the two things necessary to life: linen and bread; and each of these transformations is the subject of a scene, now joyous and animated, now silent and sad.

To complete the cycle of the "Life of the Fields". Léon Frederic placed between the two sets of compositions, an Allegory of the Earth and the twelve Months of the Year.

"Colossal in its vital strength"—adds the writer—"is his presentment of the Earth!—a peasant woman, heavily handsome. Her breasts hang huge

—breasts which themselves are Worlds. And, groveling at her feet, with outstretched arms, clinging in groups to her body, are men, represented as plump, red-haired children, of almost too robust health, but astonishing in their vitality." Right and left in the background the artist has recalled the principal episodes connected with linen and corn. On the one side, the rolling, the in-gathering, the steeping of the flax; on the other the sowing of the grain, the harrowing and the harvest.

There were also painted in this little village of Ardenne a very curious open-air study, *Le Vieillard qui bénit* (1889), and a work of somewhat strange appearance, entitled *La Pensée qui s'éveille* (1891). At that period certain novel ideas would seem to have developed in the artist's mind: his conception of art appears to have become enlarged, his sympathy for the sorrows of the poor to have taken a more deliberate form. His dream was that the disinherited of the earth should have their fair share of happiness; and he painted a work great in point of effort, but lacking in realisation, *Le Peuple verra un jour le lever du soleil* (1891).

About the same period Frederic painted a triptych of the Holy Trinity for the village church of Nafraiture, the panels representing God the Father (the Last Judgment), the Holy Ghost (Adam and Eve turned out of the terrestrial Paradise), while on the central panel are depicted two angels bearing the Countenance, reproduced on the veil of Véronique. The angels are crowned



"L'ARC-EN-CIEL."

BY LÉON FREDERIC





CENTRAL PANEL OF "LA NATURE"  
BY LÉON FREDERIC

## Léon Frederic, Belgian Painter

with thorns, and the bloodstains are abloom with roses.

From that date forth allegorical and symbolical works alternate with what may be termed "documentary" studies. In 1892 we have *La Vanité des Grands*, *La Route Zélandaise*; in 1893 *La Salutation Angélique*; in 1894, *Tout est Mort*, an unfinished polyptych, in which the artist describes symbolically the failure of Justice, Religion and Love. Then *La Nature*, a pentaptych in which each of the Seasons is allegorically represented in the guise of a child in an extraordinary mingling of flowers and fruit, birds and insects.

In 1896 appeared the *Récureuses de Chaudrons*, a charming group of young Zélandaises, painted in a luminous landscape; the *Arc-en-Ciel*; the *Peleuses de Pommes de Terre*, three young girls dressed in red. In 1897 came *Les Ages de l'Ouvrier*, a large triptych which is one of the painter's chief works,

and is now in the Luxembourg Gallery in Paris. In 1900 Frederic painted the *Conscrits*, a big composition commissioned by the civic authorities of Brussels to adorn the *Salle des Milices* of the Hôtel de Ville; also *Le Ruisseau*, a large triptych containing *L'Eau qui chante*, *L'Eau qui tombe*, and *L'Eau qui dort*; the uncommonly graceful *Cerisier fleuri*; the *Clair de Lune*, a polyptych exhibited at the Salon of the Libre Esthétique, where it was purchased by the State for the Brussels Gallery. Then, in 1905, came *La Mort du paysan*, which hangs in the Liège Gallery; and lastly, in 1906, a *Scène de la Vie Villageoise en Ardenne*, displayed at the Ghent Salon, and acquired for the gallery of that town.

In a word, Léon Frederic is indeed a painter of our own time, who has employed to express himself such of the traditional methods as he has judged to be best adapted to his work.



"LES RÉCUREUSES DE CHAUDRONS"

BY LÉON FREDERIC



## *The Brangwyn Room at the City Art Gallery, Leeds*



ROOM AT CITY ART GALLERY, LEEDS, SHOWING MR. BRANGWYN'S PANEL, "THE SPINNERS"

In the toilsome life of the peasant and the labourer he has discovered numberless subjects for profound study, because beneath the superficial exterior of his chosen models, beneath the rough skin and the coarse clothing, he has discovered and depicted the human sensations which he understands naturally. His peasants of Ardenne and his workmen of the Brussels *banlieue*, while represented with all possible exactitude, have been used by him to express the activity, the hopes and the struggles of the whole people. His tender sympathy for the poor has impelled him in turn to paint the peaceful, almost solemn, labour of the man of the fields and the lamentable misery of the town beggar. To him the country always appears gentle and smiling, the town always dreadful and desolate. This explains the two aspects of the symbolism which appears in his latest works: on the one hand a goodness, a candour almost childlike; on the other a tender, silent pity.

The art of Léon Frederic, made up as it is of idealistic expression and exact observation, represents a personality in the Belgian School demanding all respect. While some were incredulous as to his work, no one was ever indifferent, and already

his influence is extending to the new generation. His worth will continue to increase in the opinion of those who understand art, because it is not subject to any systematic process.

"All Frederic's works," writes Octave Maus in *"L'Art Moderne,"* "are conceived and carried out with a conscientiousness worthy of all praise. From the first sketch to the last stroke of the brush all are handled with placid assurance, with uniform certainty. If they are lacking in fancy, in *imprévu*, in passion, the artistic probity they reveal calls for sympathy and admiration. They reflect the artist's pensive soul, his love of truth and justice, the charity of his mind. Therein one finds an echo of the feelings which, in this age of ours, inspire all manly hearts."

F. K.

## THE BRANGWYN ROOM AT THE CITY ART GALLERY LEEDS.

IN the number of *THE STUDIO* for May, 1905, I undertook to describe Mr. Brangwyn's scheme of decoration for the British section of Venice's International Exhibition. At the close of this Exhibition

## *The Brangwyn Room at the City Art Gallery, Leeds*

the four panels which formed the frieze were purchased for the City Art Gallery at Leeds, where they have recently been put in place. There is, it seems to me, an evidence of far-sightedness, and of a sense of "eternal fitness," herein disclosed on the part of the Leeds Art Committee. Bearing in mind that the subjects treated in these panels have wholly to deal with various British industries, it seems especially fitting that a great manufacturing city like Leeds should be the possessor of them. Although they are decorations pure and simple, yet they are full of character and of interesting incidents connected with the various branches of industry with which they have to deal, viz.: *Workers in Steel* (a pastel study for which is here reproduced), *Excavating*, *Pottery Making*, *The Smiths* and *The Spinners*. Just how adequately they present their respective phases of present-day life in England is best appreciated by the Venetians, for whose gallery they were painted and whose modern life is so totally different. They certainly carry with them splendid suggestions of the strength and bigness (if I may use the term) of the nation

from which they came, and prove, as the finest examples of the art of any period do prove, that the artist is best found treating his own life and his own time. As I have mentioned in my previous article, Mr. Brangwyn designed the entire room, woodwork and furniture, and this fact made it somewhat difficult to adjust the panels to their new setting. The room at Leeds is an old one, and, owing to the shape of it, it was found necessary to add another panel to complete the frieze. This one, *The Spinners*, has been recently executed, and is here reproduced, together with a number of sketches and studies. This subject is especially appropriate, as this is one of the oldest industries of the city of Leeds.

When one considers that this set of decorative paintings left England two years ago with no other plan than that they were to remain in Venice, it should be gratifying to the British art-appreciating public to learn that a man came forward at the "psychological moment" and took steps to ensure the return of these panels to their native country. This result we owe to Mr. S. Wilson of Leeds,



STUDY FOR PANEL AT CITY ART GALLERY, LEEDS

BY FRANK BRANGWYN, A.R.A.





176

... Krupp - in K'ron at the ...

*Gallery, Leeds*



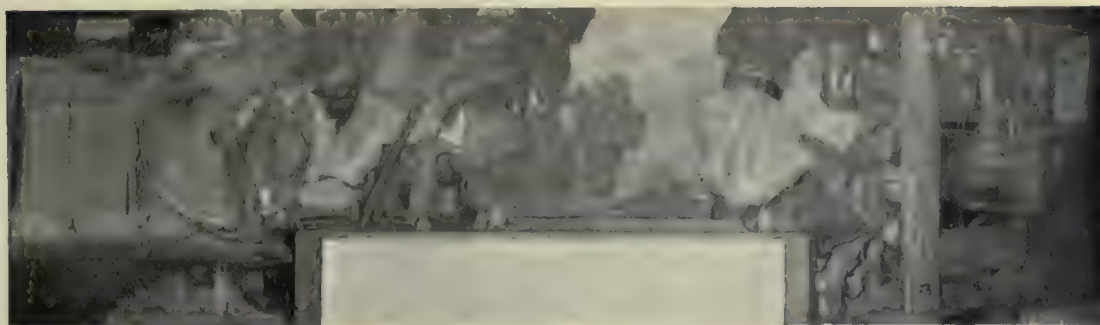


PASTEL STUDY FOR PORTION OF PANEL AT LEEDS  
CITY ART GALLERY. BY FRANK BRANGWYN, A.R.A.





## *The Brangwyn Room at the City Art Gallery, Leeds*



PANEL IN CITY ART GALLERY, LEEDS

BY FRANK BRANGWYN, A.R.A.

who is an enthusiast in matters pertaining to art and who has in his possession a private collection of works of the younger British school.

The Brangwyn Room at the Leeds Gallery is most tastefully arranged. The pictures, comparatively few in number, are well hung in the large spaces allotted them, and here I might mention that among these paintings are to be found represented such artists as Stott, Orpen, Walton, Mark Fisher, Priestman, Hornel, and other of England's representative painters of to-day.

The City of Leeds has set an example in the matter of establishing an art museum which might well be emulated by provincial cities in general. Their committees seem to be far-seeing in their selection of pictures, and if they proceed in the manner which they have been following, one might, if he paused to look into a future generation, see a time when Leeds might, on account of its art treasures alone, attract thousands of visitors, just as the little cities of Haarlem, Padua, Mantua, Verona and many other Continental places do to-day, and apart from their own view point in the acquisition of a noteworthy collection, they are doing much to encourage the younger artists of England, which in itself is most commendable.

Before exhausting the short space allotted these notes, I would touch upon the composition and colour scheme of the panels, or rather that of *The*

*Spinners*, as the remaining four have been described in my previous article. The studies in themselves will convey to the reader something of the life and action which the figures possess, and these same figures as they appear in the painted panel carry with them a sense of rhythm which is nothing short of musical in its quality. One can almost hear the hum of the looms and see the play of light and shadow occurring in the gloomy atmosphere of the factory. The suggestion is not in a strict sense modern, for hanging about the looms are curious old lamps giving a golden glow of light on the faces of the workmen.

A dull, grayish blue is the predominating colour, broken by patches of orange and the mellow greys of the costumes of the workmen. But the incident is ever kept subordinate to the larger composition,



STUDY FOR PANEL

BY FRANK BRANGWYN, A.R.A.

## *The Brangwyn Room at the City Art Gallery, Leeds*



STUDY FOR PANEL

BY FRANK BRANGWYN, A.R.A.

In addition to this and numerous other commissions of utmost importance, Mr. Brangwyn has found time to design and execute a new set of decorations for the forthcoming Venice Exhibition, that the British section may not fall short of the standard set two years ago. These panels treat in the main of modern Venetian life, and reveal that charm of manner and originality of conception which belong pre-eminently to Brangwyn. These I hope to deal with in another number of *THE STUDIO*. A. S. COVEY.

just as the panels themselves are secondary to the pictures hung below. This subordination will be noted in the small reproduction of the wall space containing *The Spinners*.

The exhibition of works by the late James Charles, held last month at the Leicester Galleries, proved a remarkable success, something like a hundred pictures having been sold before the exhibition closed.



DETAIL OF PANEL IN CITY ART GALLERY, LEEDS

BY FRANK BRANGWYN, A.R.A.





STUDY FOR PANEL AT CITY  
ART GALLERY, LEEDS. BY  
FRANK BRANGWYN, A.R.A.

## *A New Sketching Ground in Norway*

**A** NEW SKETCHING GROUND IN NORWAY. A LETTER FROM MR. W. PETERS.

WHEN you think of Norway I am sure you see glaciers reflected in the sea, or the midnight sun sending its red rays over the landscape, whales ejecting water fountains in the fjords; or you see the winter with the glimmering frosty white snow, girls and boys in bright-coloured dresses running on skis. This is all very pretty, but in pictures it is rather suggestive of Christmas cards. I will not say that it is unpaintable, but it does not give place for art—it becomes vulgar. Why, I cannot shortly tell; but I am sure it would offer an interesting subject for examination: What is picturesque and what is *too* picturesque? I give this question to one of your art critics. Well, what I was going to tell your readers is that Norway is not all glaciers and midnight sun.

Two years ago we discovered, my wife and I, on the south coast of Norway, one of the most splendid sketching grounds we ever came across. Take your map and look at the south-west coast of Norway: you will find a town called Stavanger.

This town is specially known for its fishing and preserves; it has direct communication with England every week by good steamers. From Stavanger, across the Jaedern, to another town, Egersund, is a railway that runs close to the sea. The country is very flat from Stavanger—sand and stones. At the other end of the railway at Egersund the coast is mountainous and very rocky. Between these two places, at Ogne, their different natures meet and mix, giving a most startling and picturesque effect. Mountains rise out of the sands, washed and polished by the sea; the rocks themselves have the most brilliant colouring. Within a few miles one can find every kind of landscape—rocks, mountains, woods and rivers, and, last but not least, the wonderful sands, stretching for miles, over which the North Sea comes rolling in. Every evening the sun goes down in the sea, giving the most magnificent effects.

At Ogne there is an old farm where the last descendant of an old family receives guests, especially artists. I find this part of Norway to be one of the finest new sketching grounds I have seen and worthy to be introduced to your readers.

WM. PETERS.







"ROCKS AND SAND, JAEDERN, NORWAY"  
BY WILLIAM PETERS



"FISHERMEN'S HOUSES, JAEDERN,  
NORWAY." BY WILLIAM PETERS





W.P.  
'Ogne 05.

"COAST AT OGNE, JAEDERN"  
BY WILLIAM PETERS

*Eliseo Meifren, Spanish Painter*

A SPANISH PAINTER OF TODAY: ELISEO MEIFREN. BY LEONARD WILLIAMS.

I HAVE seen him ill at ease or discontented in a human company; but leaves and waves and grasses are a multitude that make appeal to him. He seems to draw vitality and breath, as well as cheerfulness and sociability, from wholesome sea or country airs. Houses are too narrow for such men as these. Their home is in the open. Thus they feel homesick only when they are at home.

It is good work that Eliseo Meifren is accomplishing in Spain. It is an educative work that he prepares for us—a welcome work of long-neglected education. For the tourist who contents himself with artery-lines of Spanish railway—who dozes in the train between Irun and Cadiz, or between Madrid and Barcelona; who scours with violent and hurried stride the courts of the Alhambra, the Mosque of Cordova, and the gardens of the Alcázar of Seville; this traveller has not seen

the whole or yet the lovelier portion of the whole of Spain. Spanish landscape lives and lurks by preference far apart from railways. In myriads of these nooks the foot of man has never fallen. I in my lonely and informal wanderings have discovered not a few—among the turfy mountains of the north, or the blue and red and purple Sierras of the arid yet majestic south. Emerald oases are locked away among these arid southern ranges; stretches of fragrant forest lie secluded in those uplands of Galicia or Asturias. Then, too, along the shores of this depopulated land are coves and bays and beaches of undreamed-of beauty; where the virgin whiteness of the sand is broken only by the tread of birds; where rocks of rarest outline and unrivalled colouring indent the purest sky; and where as yet the only sounds are Nature's sounds—the trumpeting of tempests or the sea-mew's call; the lapping wavelets or the rhyme and rhythm of the southern breezes. So Spanish landscape lives and lurks by preference remote from common haunts of men; and Eliseo Meifren



"PASAGES (GUIPÚZCOA)"

BY ELISEO MEIFREN

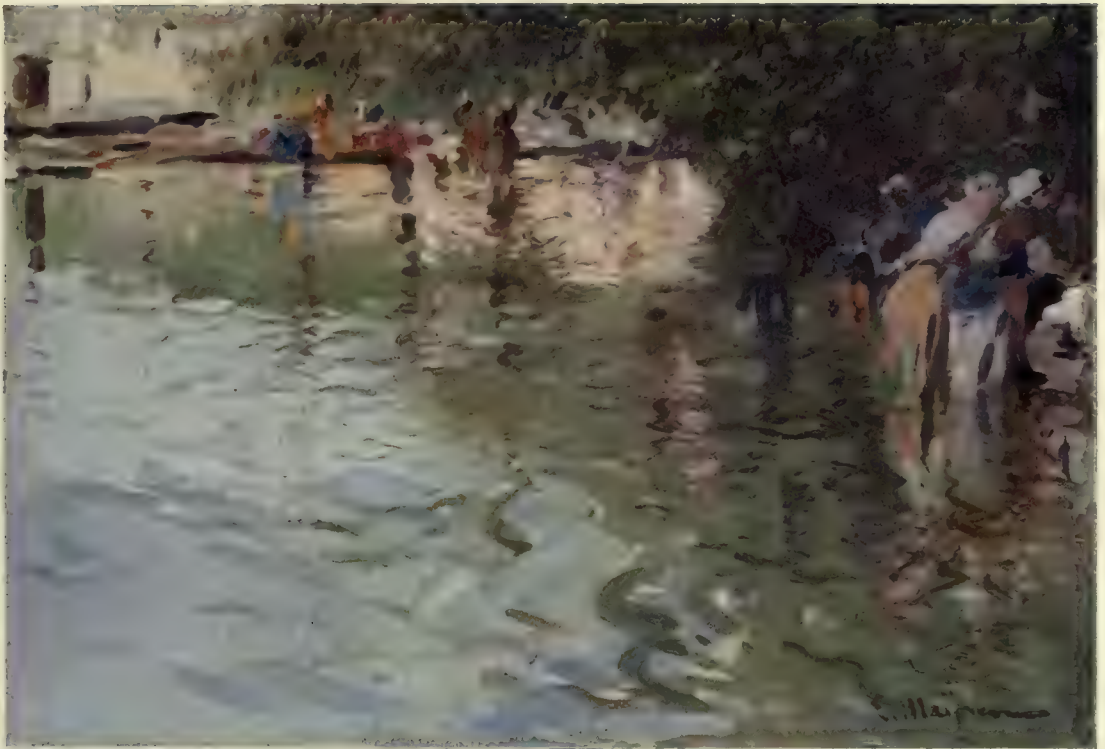




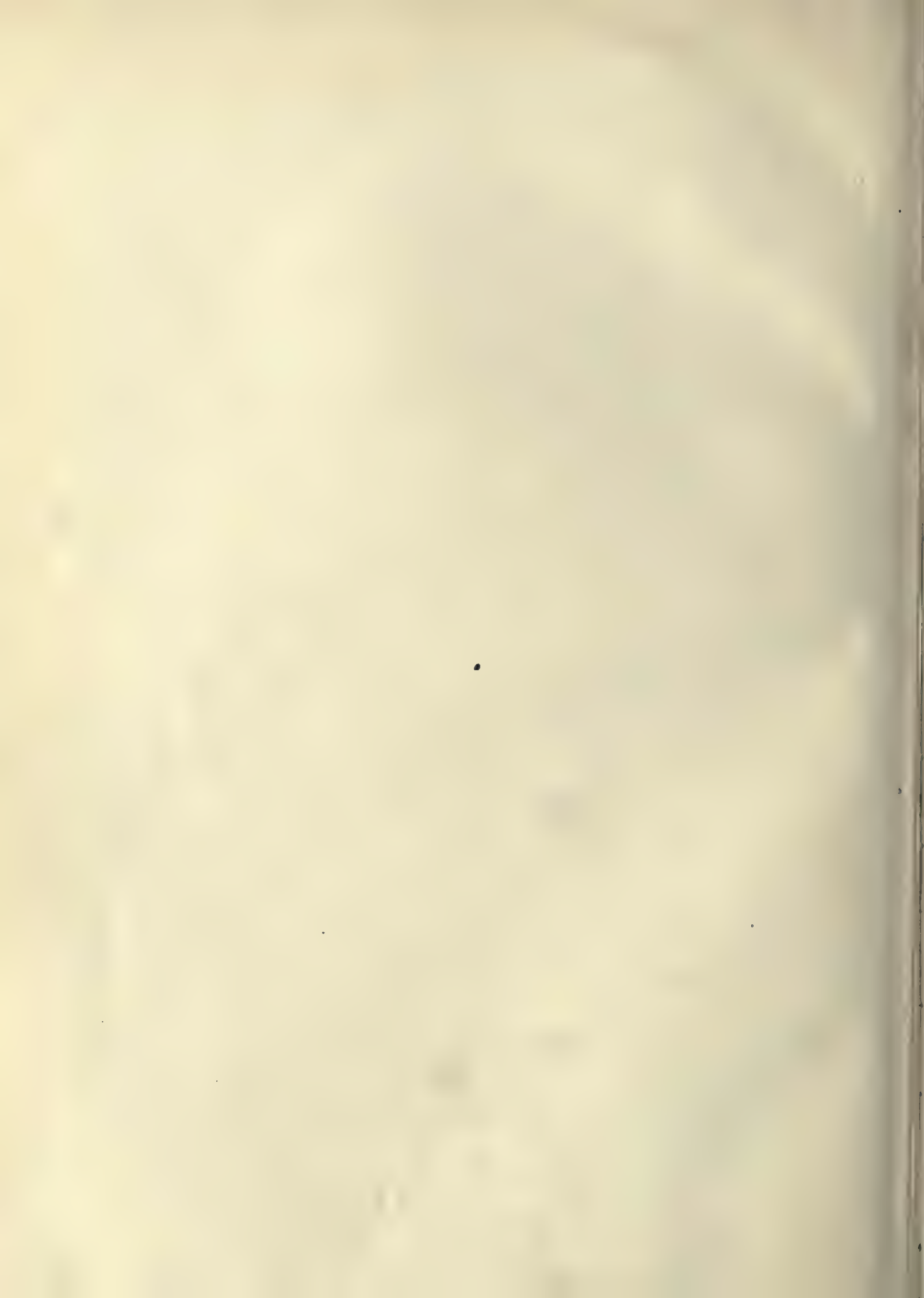
"AT PONTEVEDRA" AND "WASHERWOMEN, PONTEVEDRA," BY EL SEO MEIFREN.







"AT PONTEVEDRA" AND "WASHERWOMEN, PONTEVEDRA." BY ELISEO MEIFREN.







"A COURTYARD IN CATALUÑA"

BY ELISEO MEIFREN

is a painter, an apostle of these sweet, sequestered landscapes of romantic Spain.

He is a son of Cataluña, although, as his surname shows, there is German blood in him. A small man, though not so under-statured as the lively Casas has portrayed his comrade in a humorous and well-known sketch. His eyes are large, alert, and lovers of the truth. His voice is strong and plain, as though he talked beyond your shoulder to the open country. I mention these particulars, apparently inconsequential, because it is my tenet that the person, manners and morals of an artist are affected by the nature of his art—which is peculiarly, in Meifren's case, the art of painting nature.

The subtle life respired by things that are not men or other animals finds shrewd and swift interpretation by this painter. He reads that life both readily and rightly, and may be said to stand upon the border of impressionism. However, I would not call him an impressionist, in the academic sense; now that this word has grown as academic as any other. He works with quickness; and in this does well. For us, and probably for future

ages also, rapidity of workmanship has become the golden and the only rule of truthful art. The features of a landscape, just like the features of a face, must be seized quickly or not at all. For landscape, like humanity, is replete with unremitting and kaleidoscopic change, altering as each moment of each day and night elapses, altering with each influx of new light or gloom, altering with each calm or breath of wind, altering with each leaf or blade of grass that grows or perishes, altering with each rise or fall of temperature. Each cloud that passes over Nature's face inwrites some new emotion on her substance, in her soul.

Thus it is part of the secret of good art to get your rendering quickly if you wish it to be true. Turner, to my belief, worked over-slowly, or at least, elaborately and confusedly. On this account he often superheaps one moment of a landscape's evolution on another. Indeed, not all the qualities of landscape were revealed to Turner; though this was rather from the time's shortcoming than his own. He seems to have misunderstood that men and landscape travel side by side, under the



"CALA CULIP, CADAQUÉS, CATALUÑA"  
BY ELISEO MEIFREN



## Eliseo Meifren, Spanish Painter



"PASAGES (GUIPÚZCOA)"

BY ELISEO MEIFREN

same conditions of existence, gifted, either of them, with a similar and homotaxic form of life. You cannot paint a pagan figure or a group of pagan figures in a landscape of our time, any more than you can paint a living portrait from a corpse, or a mediæval warrior from a model of this very day. By such devices as a suit of armour or an antiquated dress you cannot throw the landscape back, or bring the pagans forward, twenty centuries. Such was the error of those landscape-painters of the past. They read the face of nature in too leisurely a way. The landscape-painter has no time to lose. Modern impressionists have caught, and possibly have overstrained, this secret. But, beyond a doubt, the strength of the impressionists and those akin to them is in their swiftness; therefore in their truth.

The sum of Meifren's work is large and varied; nor is it easy to select where all is excellent. Nevertheless I mention, as particularly admirable, his vivid rendering of the Catalan coast at Cadaqués, and studies and pictures near Santander or other places of the north of Spain. One

of these latter cannot be extolled too highly. It represents the *ría* of Pontevedra, in Galicia. The broad river is flowing past us in the foreground. The opposite bank is bordered by a wall, above the wall we view the city and cathedral. The light from one of the cathedral windows casts a faint reflection on the water, and high in heaven a thin, small moon is just beginning to appear. The river is flecked with rhythmically regular ripples; the sky, with rhythmically regular cloudlets.

We often prate of composition, and twist a prospect round and round to make it look what it is not. But here, for its sobriety, the composition might be Japanese. The lines of the wall and river and cathedral roof are simply parallel and horizontal. There is no straining to introduce capricious curves or build an artificial balance to replace the natural want of one, so that the scene is admirably simple, and speaks to the heart from its directness. Then, too, by way of further charm, the hour is one that breathes the softest harmonies.



"A COURTYARD, PONTEVEDRA"

BY ELISEO MEIFREN

## *Eliseo Meifren, Spanish Painter*

It is the moment when the day has neither ended nor the night begun. Sunlight has not declined completely, nor the moon's determined light on-drawn. An exquisite, mysterious hour for which we have no name: only it seems to breathe a deep and silent message to us all, as though our spirit were appealed to from another world, and for a while the wilful hearts of men were gathered round about their Maker.

Such, outlined very slightly, is the work of Eliseo Meifren, who discerns more power in the swaying of a bough than in the massing and manoeuvring of an army, and greater goodness in the mellow moonlight shining on a cottage than in the matins or the vespers of a thousand temples.

Meifren has seized, indeed, the spirit of his moment and his country, for, guided by such healthy pioneers as he, it would appear that Spanish art, awaking to new life at last, and shaking the slumber from her memory-laden eyes, has gone forth from her cloisters and cathedrals; gone forth from the forbidding gloom of chilly crypts and clustered columns into the radiant open, and there exclaimed, "This land of mine

is fairer than I knew. Her sunlight and her beauty dazzle me. Let me grow used to them, and look about me at this land of beauty and of sunlight."

Fortunate in itself and of itself is the existence of the landscape-painter. Withdrawn from gatherings of corrupt mortality, he contemplates the mother of all men—Nature, the incorrupt and incorruptible, whose other name is Truth; holds high communion with this deity of earth and light, of atmosphere and water. She from this intimate approach rewards him with a share of her own truthfulness. The landscape-painter has this privilege always that the portrait-painter often lacks. The former must at every moment imitate the simply true. He views his model unprepared by special wiles, undecked with special garments, secure from every criticism other than her very own; views her when her fair face awakes with morning flushes; when she confronts the golden glare of noon; or when at nightfall she unbinds her raven tresses, sublimely tangled with the showery stars. So does the landscape-painter reap from Nature's influence some of Nature's truth,



"PONTEVEDRA"





"THE LABYRINTH, BARCELONA"

BY ELISEO MEIFREN

that penetrates and pervades and purifies alike his labour and his life.

The landscapes of Meifren speak bluntly of the worship of the open air. Truly a fortunate man is this, doing his duty in the cause of art, developing from day to day a bold and beautiful technique, and showing us—what many had not dreamed of till this moment—the multiform and multicolor landscapes of contemporary Spain.

LEONARD WILLIAMS.

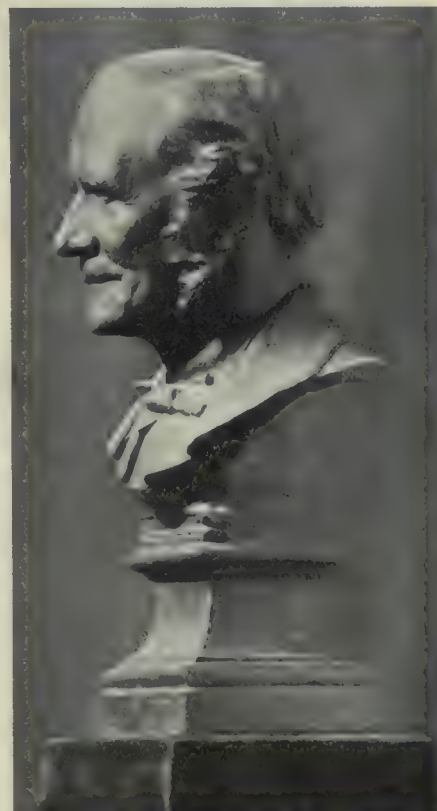
Prof. Singer desires us to state that in his article on Meissen porcelain, which appeared in our February number, he was unaccountably led to refer to Herr Hoesel, one of the artists appointed to a life position at the factory, as having died shortly after his appointment. This he is glad to say is fortunately not the case, Prof. Hoesel being still alive and active. In the opening paragraph of the same article the name Herzog should have been Hörold.

## SOME MEDALLIONS BY MR. A. BRUCE-JOY, R.H.A.

THE artist who is not a narrow specialist and who does not limit his practice by too definite bounds, is always worthy of attention because he is likely at any moment to develop in unexpected directions and to find fresh ways of expressing his convictions. His work never settles down into a mere matter of routine, into the repetition of certain stock ideas which he has used so often that his dependence upon them has become simply mechanical. Because he remains ready to respond to new impressions, his power of initiative and his love of experiment do not diminish, and his artistic vitality

does not degenerate; indeed, the longer he works the more he widens his range and the more boldly does he attack the problems of his craft. It is from men of this type that we get the art which is most capable of exciting and holding our interest—the art which means something and has a permanent value; they are the real leaders in their profession who show what is possible to the artist possessed of legitimate ambition, and by their assistance the way is cleared for new movements.

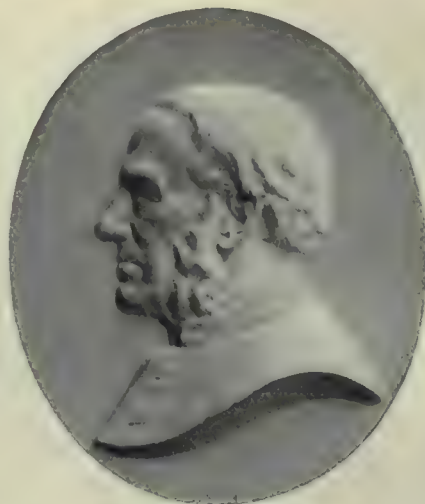
At the same time there is an obvious necessity that the man who has the right endowment of originality should be completely



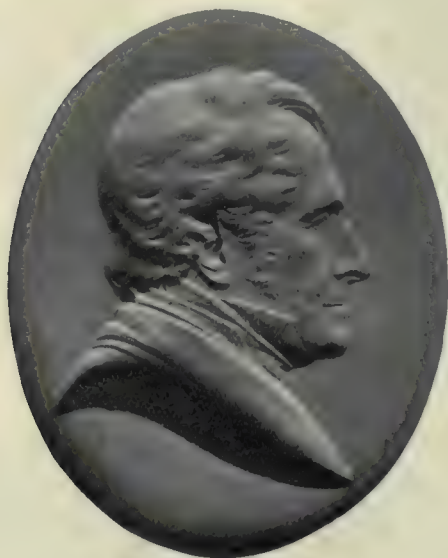
BRONZE BUST OF H. BALFOUR FERGUSSON,  
ESQ., OF DUNDEE BY A. BRUCE-JOY

*Some Medallions by Mr. A. Bruce-Joy, R.H.A.*

equipped in the mechanism of his art. The originality and the versatility which make him worthy of attention cannot have effective scope unless his executive skill is great enough to enable him to do many things with equal facility and with consistent merit. Tentativeness of method or uncertainty of execution would go far to obscure the meaning of his achievement, and would certainly diminish or even destroy its authority. The artist, no matter how brilliant may be his intelligence and how persuasive



THE LATE GEORGE SALMON, D.D., F.R.S.  
BY A. BRUCE-JOY



EDWARD HAWKINS, D.D. BY A. BRUCE-JOY

attainment of memorable results by careful and exact characterisation, and by searching and minute observation. Mr. Bruce-Joy has never been content to make a decorative effect the sole end of his labour, he has never satisfied himself with that generalised effectiveness which takes no account of the lesser details that supplement and complete the larger facts of a design; his effort has always been to unite freedom of imagination with realistic precision in every part of the work on which he has been engaged, and yet to avoid carrying his realism to that unnecessary point at which it would approach the commonplace.

his originality, must be wholly efficient as a workman, or else the message he has to convey will lose all its significance simply because it will be made unintelligible by the imperfection of his delivery. But given the right accord between mind and hand, between the power to invent and the ability to produce, the accomplishment of the man with a love for experiment will count for much more than the best efforts of the highly-skilled craftsman who merely goes on doing cleverly what he has already done over and over again.

It is because he has this love of experiment and, as well, the surest control over intricacies of technical procedure, that Mr. Albert Bruce-Joy ranks so high among modern sculptors. During his distinguished career he has done much that is remarkable in quality and sound in idea, and he has never wavered in his artistic purpose. Few artists, indeed, have so seriously devoted themselves to what may be called the intellectual aspect of sculpture, to the



FRANK GRIFFIN, ESQ. BY A. BRUCE-JOY



*Some Medallions by Mr. A. Bruce-Joy, R.H.A.*

In this aim—one that is the logical outcome of his studious temperament—he has been markedly successful, and the principle he has followed has served him well in all the many phases of his practice. It has helped him to carry out triumphantly such weighty undertakings as his colossal statues of Gladstone, John Bright, and Lord Frederick Cavendish; it has enabled him to realise to the utmost the delicate fantasy of that best-known of all his ideal figures, *The First Flight*, and it has made possible the tragic expression and passion of his dramatic statue, *The Forsaken*. In fact, it has guided him invariably in his every-day production—in those simpler and more obvious performances which every sculptor must undertake at times—and in his bolder excursions into unusual



SIR GEORGE GABRIEL STOKES, F.R.S.  
BY A. BRUCE-JOY



W. BRUCE-JOY, ESQ., M.D. BY A. BRUCE-JOY

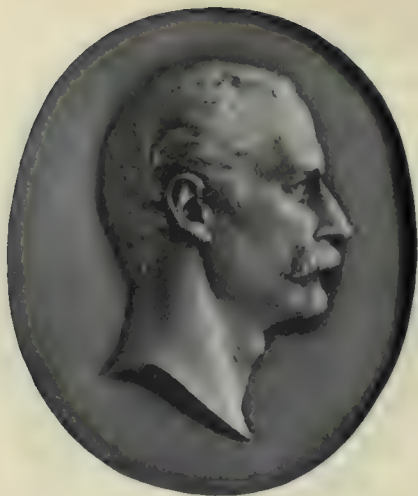
in his striving for exquisiteness of finish. But Mr. Bruce-Joy has in these medallions the same largeness of effect and the same refinement of actuality which can be admired in his colossal statues. In each instance he has seen the thing as a whole, and in his management of detail he has exercised admirable discretion. Nothing jars or seems unduly insisted upon; there is no pedantic display of knowledge, no clever extravagance of manner; the treatment throughout is that which

directions; it has dignified his less important things, and it has given spirit and subtlety to those in which his imagination and power of personality have had their fullest opportunity. Best of all, it has kept him from waste of energy in trying to do what was foreign to his temperament, and from the consequent disappointment which must come to every artist who allows experiment to lead him beyond the ultimate bounds of taste and good judgment.

Assuredly this controlling influence is very definitely to be perceived in the series of his little portrait medallions which is illustrated here. In sculpture on this minute scale the risk of falling into triviality is always present; to pass from daintiness into mere prettiness is dangerously easy, and, even with the best intentions, the sculptor who is not sure of himself is only too likely to lose breadth



EMILY BRUCE-JOY BY A. BRUCE-JOY



AUBYN TREVOR-BATTYE, ESQ.  
BY A. BRUCE-JOY

was, after all, to be expected from a sculptor whose cultivated perceptions have led him to grasp unhesitatingly just what is really vital and to subordinate or omit the non-essentials.

For one thing especially these medallions can be unreservedly praised—for their intimate shrewdness of characterisation ; and they are not less deserving of admiration for the technical skill with which small differences of modelling and flesh surface are presented. The rugged and attenuated forms in the head of *W. Bruce-Joy, M.D.*, the sharply-defined modellings in the face of *Sir G. Gabriel Stokes, F.R.S.*, and the firm muscularity of the *Aubyn Trevor Battye* contrast instructively with the not less firm but more delicate modulations of surface in the exquisitely-treated head of *Emily Bruce-Joy*; and in all the others there is equally distinctive evidence of that studious exactness of record which accounts for so much of Mr. Bruce-Joy's success as a sculptor. As a piece of technical achievement, too, the absolute sureness with which all the contours

are stated must be noted ; there is no trace of hesitation in the relating of planes one to the other, no slurring over the parts where fine and subtle definition is needed. But, after all, this is hardly to be wondered at with an artist so concerned with the higher principles of the craft he follows. When he works on a small scale he only concentrates the strength and condenses the observation which give such memorable distinction to his larger works—to such a marvellous character study, for instance, as his bust of Mr. Fergusson—and when he chooses a new direction it is only to apply in a different way the exhaustive knowledge which he has brought to bear upon all his work before.



ARCHBISHOP BENSON  
BY A. BRUCE-JOY

A. L. BALDRY.

## THE PAINTINGS OF JOHN D. FERGUSSON, R.B.A. BY HALDANE MACFALL.

Two or three years ago there was shown in



"A CLOUDY DAY, PARIS PLAGE"

BY J. D. FERGUSSON



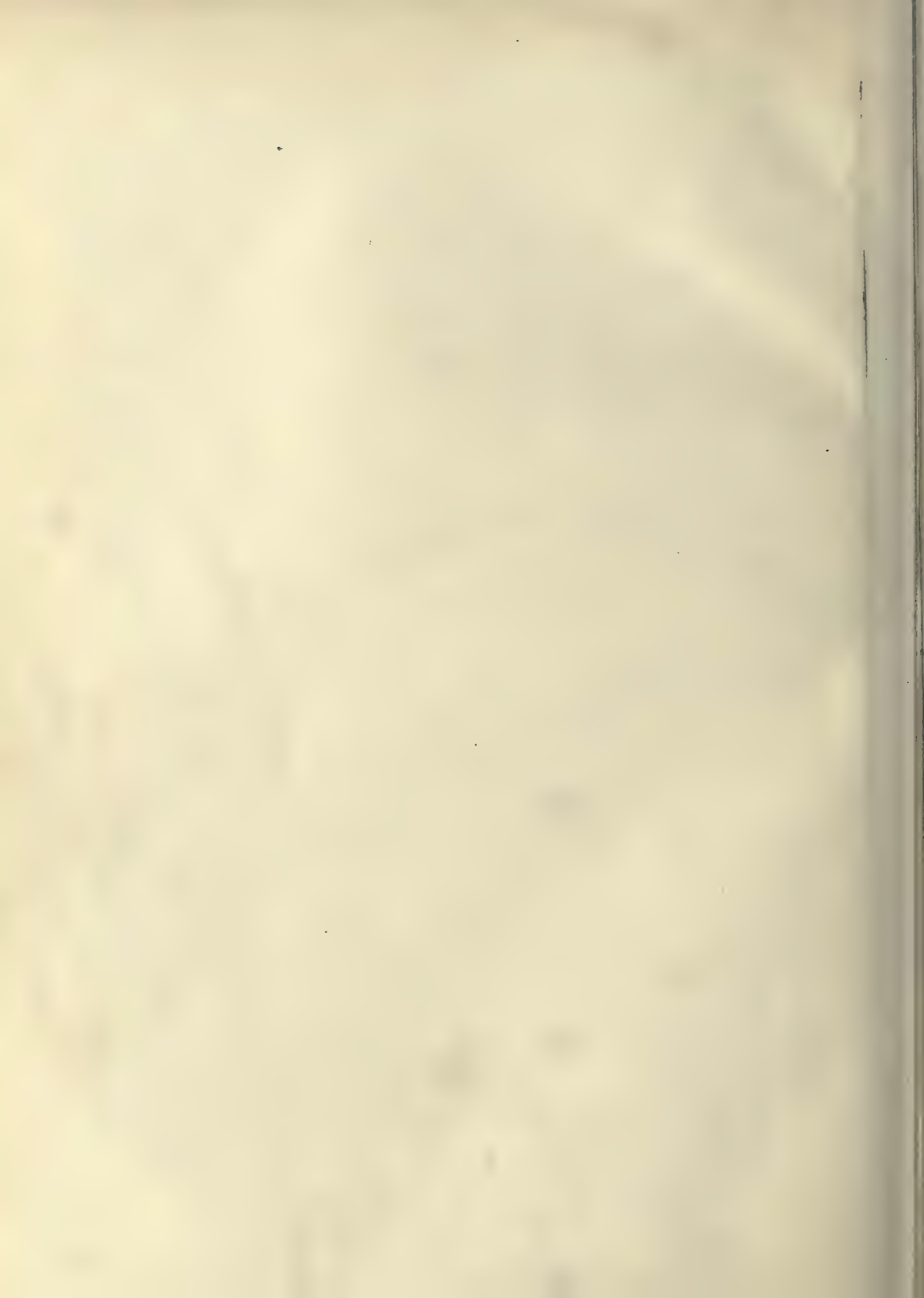








"IN BERNEVAL, THE LADY IN PINK." BY J. D. FERGUSSON.  
(By Permission of Mme. Blanche Marchesi.)







"VILLA STELLA MARIS, PARIS"

BY J. D. FERGUSSON

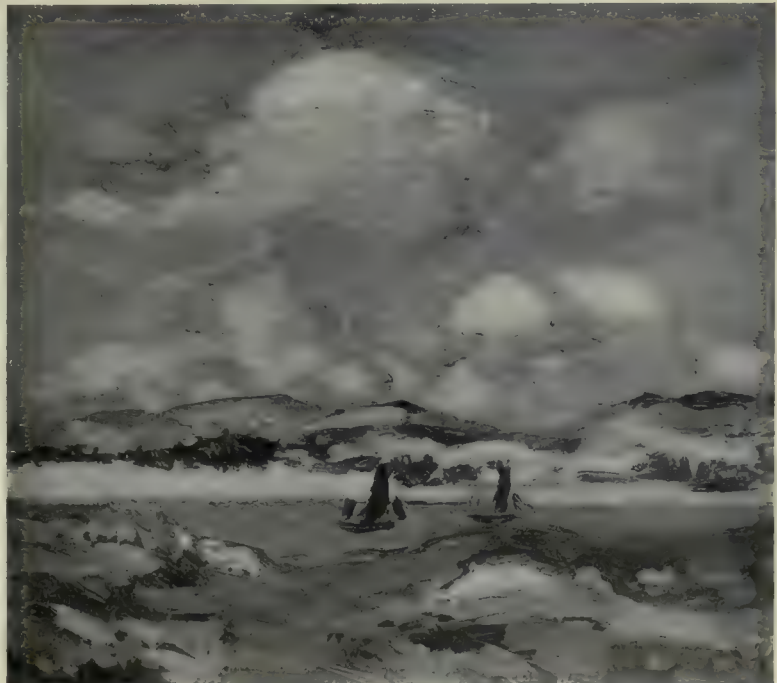
London a picture of a moonlit square in Cadiz, which announced that an artist of no ordinary powers had come to us from the north.

Here was painted not merely a square in Cadiz ; here breathes the very air of Spain—not set forth with trappings of mantillas and toreadors and the bagful of studio-tricks, but very Spain. The street is possessed with the wondrous mystery that enwraps the solid earth, and all that is on the face of the earth, when the moon holds dominion over the heavens. The figures of a woman and child flit ghostlike across the moon-flooded square with that intangible subtlety of unreality which possesses the world when the purple firmament is ablaze with a myriad stars—their very movement seems, with stealthy uncanniness, to add in some strange fashion to the mighty stillness, just as the moonlight

silences the footfall as though people walked a-tiptoe, the ear losing as it does its quickness of hearing when the eye is baffled in its full vision. The handsome houses stand back in the deeps of the translucent night-laden air. The design is balanced with the consummate skill that selects whilst it hides all sense of selection, and disguises all hint of deliberate arrangement. Above all, the scene is bathed in the impalpable volume of the half-revealing light, yielding a hush into the senses, eloquent as it is of the very stillness of things, resonant, dignified, orchestral, deep, like the music of the muted bass of 'cellos. The

signature to that canvas was the name of J. D. Fergusson.

The picture was selected to go to the St. Louis Exhibition, where it caught the eyes of the American



"THE RIVER CANCHE, PARIS PLAGE"

BY J. D. FERGUSSON



"A SQUARE IN CADIZ: MOONLIGHT"  
BY J. D. FERGUSSON



*J. D. Fergusson, R.B.A.*



PORTRAIT OF JOSEPH SIMPSON, CARICATURIST  
BY J. D. FERGUSSON

art-world. Last year the artist was seen at the British Artists, Suffolk Street, in his now famous night-piece of *Dieppe*—a stretch of green sward under the blue light of that hour when the world is engulfed in the lilac dusk of a summer's evening, the purple night winning to mastery over the defeated day; in front flit a few well-dressed figures of fashionable folk in evening attire; beyond is the rush and swirl of fireworks that ascend with hiss and roar into the leagues of blue, shrilly bursting into glorious rain of vivid hues and descending in a shower of coloured fire that lurches downwards to earth again, then hangs for awhile in the heavens, held back now and sustained by the resisting air that opposes its earthward velocity and allows the golden glory of it to come down only in slower and more sedate pageantry. The wizardry wherewith these things are wrought, the statement of the peaceful hour of evening disturbed by the violence of the fire-rent revelry, has surely never been painted

with more exquisite perfection and convincing power than in this truthful and compelling work of art.

Last summer saw the first exhibition of the northern artist's collected works in London; and it proved beyond questioning the presence amongst us of a painter of remarkable gifts, high poetic vision, and astounding craftsmanship. Here is a man who must go far. His style is personal; his power of uttering the music that is in colour is a marvel; and the vividness of his work and the purity of his tones are so effective that the earth seems to yield him her gladness and light and mystery.

His two great successes had so far been pictures of the mood aroused in our senses by the night; he now showed himself as exquisite and as vigorous a master in the statement of the sunlight and the twilight. His effects are so dependent on his colour that a black and white print gives but a vague idea even of the arrangement and form of his schemes. The *River Canche* makes one take a deep breath, inhaling the fresh breeze that sends the sailing vessels swinging along the river and the clouds scudding across the swinging heavens. He catches the fragrance and the gaiety of the earth, the swirl and eddy and movement of the waters, the flicker and play and rhapsody of the light. To everything he touches he brings distinction. His brush is no mere modeller of forms nor pattern-maker of tints—it draws the very breath of nature



"AFTER DINNER"

BY J. D. FERGUSSON



"DIEPPE, JULY 14, 1905: NIGHT"  
BY J. D. FERGUSON





"THE JAPANESE STATUETTE"

BY J. D. FERGUSSON

across the canvas in whatsoever mood he catches her. In his hands the lightest moods of nature become a significance—he is a rare poet.

His achievement is enhanced and his domain widened by his full-blooded joy in, and large interest in, every passing whim that the light of the heavens reveals to him. Nothing is too exquisite, nothing too exuberant for the inquisition of his interest; and he has mastered a direct technique and a fearlessness of colour which give him quick facility to interpret what he sees. His forceful brush sweeps on to the canvas whatsoever emotion the world at the moment arouses in the mirror of his eyes and thereby utters into his senses, whether it be awakened by

the haunted, subtle hour of dusk, the ghostly passing of the night, or the laughing moments when sun and breeze run riot over the land, or the thunder-laden heavens announce their lightning-loaded tragedies. From each place he filches its essential spirit, its fragrance, its savour; each of the twenty-four hours yields to him its secret. The sun-flecked waters set his brush skipping carol-wise; the sombre twilight gives up its huge and sombre stateliness.

The eventual recognition of a man of artistic faculties such as this is as certain as the sun's uprising. When we realise that it is a man young in years who wields this brush, that he is only at the beginning of a career, that it is not the mature work of an artist at the fulness of a newly completed activity, nay, not even at the height of his achievement, we must needs be filled with wonder.

Every artist, whether poet or sculptor, painter or musician, must be so facile a master of his tools that the grammar of his art (what we call the beauty of his craftsmanship, or his style) must have become a confirmed habit before he is free to state the poetry that is in him. Such mastery over his craft rarely comes to a painter early in life. But this man is already a finished stylist. The grammar has become a habit. The brain and hand are concerned only with the right utterance of the mood of nature that is before him.

I know no living painter with a more profound feeling for the music that is in colour. The joy in



"ÉTAPLES"

BY J. D. FERGUSSON

## Recent Designs in Domestic Architecture



THE CHURCHILL COTTAGE HOMES, SOMERSET

SILCOCK & REAY, ARCHITECTS

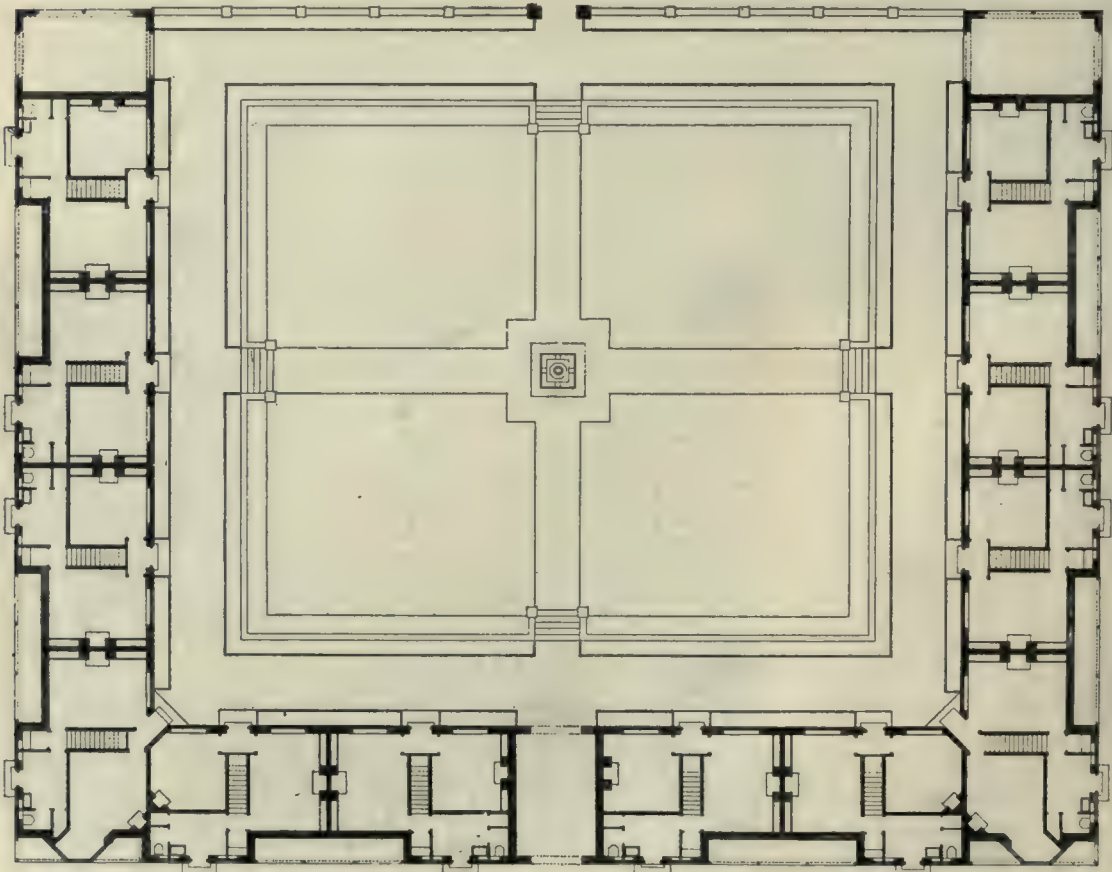
life, and the joy in stating it, are everywhere. There is not a trick, a hesitation, a falsity, a cheap effect—no priggishness, nor “artiness,” nor weakness of will in a thing that he does. It must be a rare delight to reach such power and achievement and still be young.

Art such as this must live.

HALDANE MACFALL.

## RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

WE give illustrations this month of a group of cottage homes at Churchill, Somerset, from the designs of the architects, Messrs. T. B. Silcock, B.Sc., F.S.I., and S. S. Reay, F.R.I.B.A., of Bath and London. These cottage homes have



PLAN OF CHURCHILL COTTAGE HOMES, SOMERSET

SILCOCK & REAY, ARCHITECTS







FIGURE 1. Cottages at Churchill, Somerset.

FIGURE 2. Cottages at Churchill, Somerset.

and the cottage houses are everywhere. They are a good, a healthy, a cheap, and a comfortable dwelling—nor weak-ness of which anything can be said. It must be a great credit to our country and achievement that still be yours.

Art and Architecture.

NEW YORK: VAN NAL.

## RECENT IN STONE ARCHITECTURE.

We give illustrations this month of a group of cottage homes at Churchill, Somerset, from the designs of the architects, Messrs. T. B. Silcock, B.Sc., F.S.I., and S. S. Reay, F.R.I.B.A., of Bath and London. These cottage homes have

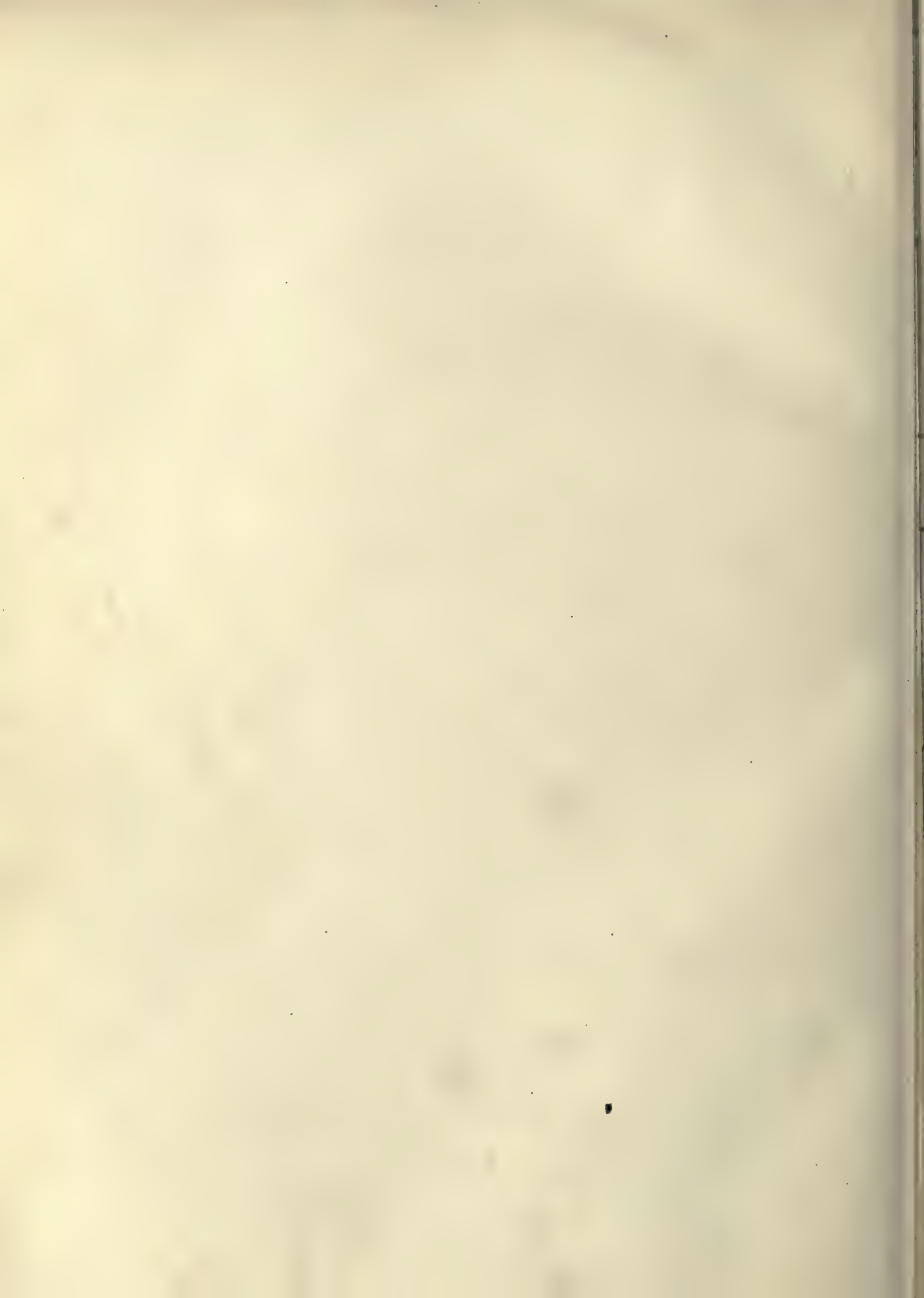


FIGURE 1. Cottages at Churchill, Somerset.

FIGURE 2. Cottages at Churchill, Somerset.









## *Recent Designs in Domestic Architecture*

been founded by Mr. Sidney Hill, J.P., of Langford, Somerset, a generous philanthropist who has already founded and endowed homes for middle-class people of slender means in the village where he resides, in addition to providing several Wesleyan churches, ministers' houses, and other buildings in England and South Africa. These cottage homes at Churchill, which are twelve in number, are intended for the deserving poor, and a fund has been set aside sufficient to produce an income of £400 a year for their maintenance. The homes are arranged on three sides of a quadrangle about 120 feet square. The third or south side is enclosed by a low terrace wall, with fine wrought-iron entrance gates, giving access to the working gardens with which each inmate is provided. Arbours, with seats, are placed at each end of the south terrace, whence there is a most beautiful view towards the Mendip hills. The quadrangle has a low parapet wall running entirely round it, with steps leading down to the lawn and flower beds, which are sunk some two feet six inches below the level of the stone-paved walks. In the centre will be a large stone

sundial, with a spreading base, around which seats will be placed. Each house has upon the ground floor a living-room and a bedroom, with a small scullery, larder, coal-house, and usual offices, and upstairs is one bedroom with a large storeroom. The houses are free from the usual excrescences at the back, there being, in fact, no backs at all as generally understood, all the elevations being equally important. The north front faces the road, from which it is separated by a forecourt 200 feet long by 50 feet deep. This forecourt, which will be laid out with lawns and paved paths and beds, is some five feet above the road level, and is approached by a wide flight of steps. The boundary wall is a low one, and is enriched with gate piers, wrought-iron gates and richly carved vases placed at intervals. The drawing from which our coloured reproduction is made was hung in the Royal Academy exhibition of last year.

In the December number of *THE STUDIO* we illustrated, amongst others, a thatched house at Bury, in Sussex, by Mr. Charles Spooner, with some notes on the principles which inspire his work.



HOUSE AT HINDHEAD (FRONT VIEW)

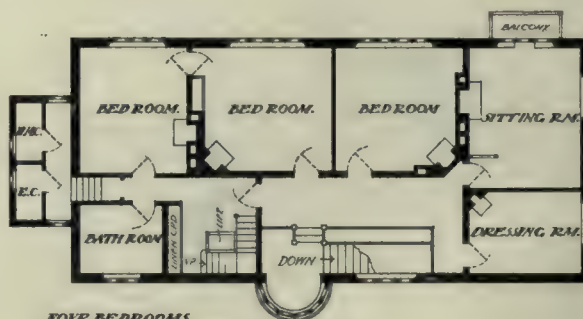
CHARLES SPOONER, ARCHITECT



HOUSE AT HINDHEAD (GARDEN SIDE)

CHARLES SPOONER, ARCHITECT

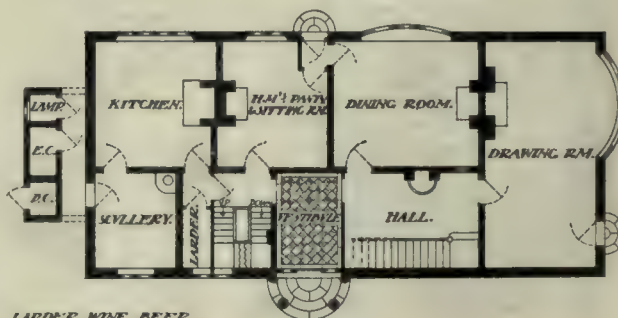
This month we give the plans and two views of a house at Hindhead designed by the same architect. In this example the plan is arranged on the simplest lines, and while there has been no attempt to attain a rigid symmetry in the elevations, the simplicity of the practically unbroken oblong shape of the house, repeated in the unbroken lines of the eaves, helps to achieve a certain unity and balance which even the marked irregularity of the fenestration on the entrance elevation fails to altogether dispel. The pleasant and quiet character of the building is due probably to the absence of any laborious striving for effect; there are none of those little affectations noticeable even in otherwise good examples of present-day domestic architecture. The plan is an extremely good one, all the rooms conveniently placed, the large ones looking towards the gardens, with the less important ones and the staircases arranged on the side towards the road. The walls externally are covered with that most convenient of



**FOUR BEDROOMS  
AND BOX RM. IN ATTIC.**

**FIRST FLOOR PLAN.**

SCALE 0 10 20 30 40 FEET



LARDER, WINE, BEER,  
COAL AND WOOD STORES  
IN BASEMENT.

**GROUND FLOOR PLAN.**

PLAN OF HOUSE AT HINDHEAD      CHARLES SPOONER, ARCHITECT



materials, rough cast; the chimneys are carried up in brick, the roof covered with hand-made tiles, and all the external woodwork is painted white.

**G**ASTON HOCHARD—A  
PAINTER OF FRENCH  
TYPES. BY OCTAVE  
UZANNE.

CONTEMPORARY painting, by reason of the incoherence of its various directions and the ever-increasing boldness and summariness of its technique, causes us singular surprises which too few critics take the trouble to record, to study, and even to condemn, as they should do.

Is it noticed, indeed, that the painters of the second half of the nineteenth century and those of the beginning of this twentieth century seem to remain wilfully blind to the life around them—the life of their own time? It would appear, in fact, that from some unconscious bias, they neglect the picturesque aspect of men and things to-day, despite their great interest and variety and movement. Our artists are still too much addicted to recording the banalities of *genre* subjects, to reconstructing "history"; too fond of startling "settings," of interior *intimités*; too much enamoured of the melancholy of our old parks and palaces peacefully reposing in the serenity of the Past, such as Versailles, Chantilly, Hampton Court, the Villa d'Este, the Pitti Palace, or the Gardens of Majorca

As for landscape, which still appeals as ever to the open-air painter, its aspect is inimitable as Nature itself, and those who devote themselves to representing it seek chiefly to give to their interpretations an originality of force or of personality, to give a new *éclat* to their effects of light, to add breadth to the brushwork of their skies and pearly clouds; but that is all. Between the landscapes of Constable, Théodore Rousseau, or Jules Dupré, and those of Claude Monet or Daubigny, there might seem to be an abyss; in reality, it is no more than a divergency of vision and of technique, a different manner of seeing and translating; but, after all, it is the very same type of art.

It is incontestable that each generation has a new comprehension of *motifs*, a special sense of colour, a determined fancy for choosing such and such subjects. The artistic point of view becomes transformed; the technique is altered; a thing is seen



GASTON HOCHARD

PHOTO BY CREVAUX, PARIS

large or seen small; either great attention is paid, as was the case formerly, to detail, or, as one sees to-day, it is held to be of no account. It is these general "orientations" which constitute schools and *genres*: the main thing remains unchanged.

How few though, among our young masters of painting, devote themselves to that which might make them live in the future—I mean, who set themselves to reproduce the social expressions of the world of to-day, to the delineation of the types around them, of the feminine graces they admire, the transformations wrought by progress, the *ensemble* aspects of crowds, or contemporary celebrations—to all those things, in a word, which might convey to our descendants a sort of living, coloured synthesis of the appearance, the outline, the grouping, the very manner of being of people in this our country and in this our day. To photography—dull, artificial, perishable photography—is left the task of transcribing this most curious life of ours. And what a mistake!

Years were necessary before the artist was able to acquire a healthy comprehension of the picturesque side of the railway, the beauty of the locomotive rushing headlong round the hill-side, with its dainty little plume of white smoke. At the



"EN PROVENCE: L'ORCHESTRE D'ENFANTS"

BY GASTON HOCHARD

outset all new inventions are bound to upset our arts, which are essentially conservative, and also our artists, ever hostile to progress and to the interpretation of beings and things around them, the picturesque aspects of which they refuse to see. At the present moment everyone is attacking automobilism, which, nevertheless, can be most enjoyably expressed, lending itself to artistic treatment most successfully by reason of the variety of scene and episode it commands.

Let us look around us, not only among the half-asleep provincial cities, but among the great fashionable metropolitan centres like London, Paris, or Rome. Can we say that all this daily life strikes us as having no interest for the artist's eye? Are we content that the kodak alone shall be left to register all the physiognomical details of the swift-moving life of to-day? If so, it is, frankly, a pity, and most regrettable from every point of view.

Outside military life, which boasts a few master painters, and the world of fashionable "feminism," which has a few more, the pictorial art of our time really takes no pains to note and to preserve the memory of the city events, the social ceremonies, the *fêtes*, the amusements, the sports which regale our eyes, and for that reason deserve to be æsthetically expressed in durable works, as was done in the eighteenth century by so many ingenious masters of colour and design. The subject of the indifference of painters with regard to their own day deserves to be treated deeply and seriously in a

special article, which should deal with the question in a critical spirit at once psychological and philosophical. The subject lends itself to such treatment, and it should be fascinating by reason of the mystery it would reveal and clear up.

\* \* \*

I was thinking of all this recently when looking



"EN VILLAGE: LES AUTORITÉS"

BY GASTON HOCHARD





"EN PROVENCE : ENFANTS DE CHŒUR"

BY GASTON HOCHARD

at a collection of the works of M. Gaston Hochard, a powerful painter of France and things French, who forms a happy exception to the general rule. More or less consciously this artist works untiringly in his own furrow, seeking out all that is picturesque in the official ceremonies of our Republican cities—showing us the clergy officiating in their full vestments, the military and civil authorities marching ceremoniously in procession, the provincial *fanfares* led by brothers of the Christian schools, with choir boys grouped at the church door; or street-singers, or vendors of air-balls for children, or those taking part in district competitions, or cathedral singers, as well as the special public of the race-course, and the humble merchants of the pavement.

All these things interest one from divers points of view, but chiefly because of the talent displayed by M. Hochard in his polychrome notation of these pleasing pictures of French

life under the Third Republic; and they will assuredly be of still more interest to our grandchildren, who will discover in these pictures the physical and decorative expressions of the life and customs of to-day, with which they would otherwise never become acquainted. In days to come these works of Gaston Hochard will be sought after just as to-day one seeks after those of Boilly and Debucourt and Carle Vernet. And that will only be doing them justice. This age of ours will leave behind it so few painted documents on the collectivity and the exterior costumes of our social, political, and

municipal life! With the exception of works officially commissioned, there will be nothing to note.

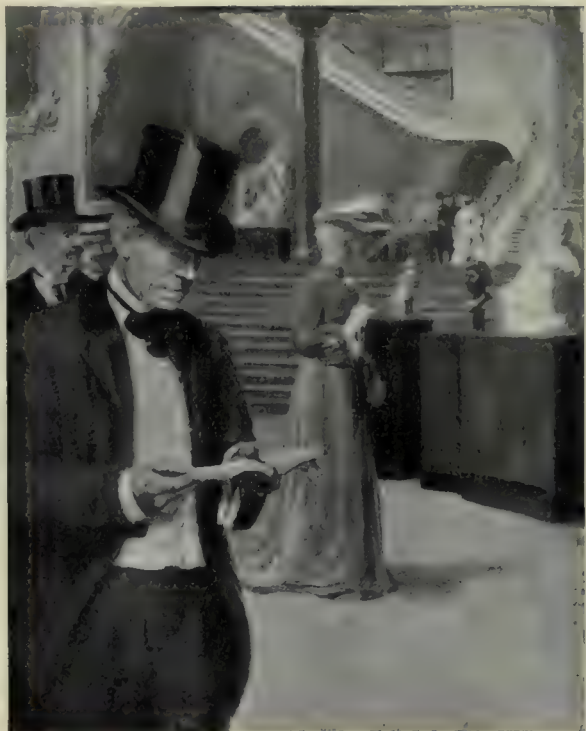
The highly expressive art of M. Gaston Hochard is essentially original in manner. Each of the types he puts into his pictures, which are remarkably



"EN PROVENCE : LES MUSICIENS"

BY GASTON HOCHARD

grouped and composed with extreme simplicity, is, as it were, a very accurate and, so to speak, final synthesis of the magistrate, the general, the prefect, the minister, the bishop, chaplain, gendarme, deacon, or *cure* of France in these early years of the twentieth century. The subsidiary personages, such as mayors, municipal councillors, bandsmen, firemen, conductors of choral societies and shopkeepers, are studied with equal vigour, and are thrown clearly into relief and light with an extraordinary skill which gives a typical and concrete summary of each individual. In these studies of provincial official manners in the little towns of central France, where the magistracy, the army, and the clergy are continually rubbing shoulders, and even in Paris itself, with its race-course crowds, the painter always rises to the point of giving most happily a synthetic representation of these types of modern life. Further, M. Hochard, who is enamoured of his palette, and an ardent seeker after harmonies of colour, ever strives in his entertaining canvases to regulate his chromatic chords much as does the musician in choosing the key of his compositions. In each of his pictures this conscientious artist sets himself to arrange around a general dominant a series of charming symphonic chords of colour. Thus it



"THE SALON, PARIS"

BY GASTON HOCHARD

might be said that certain of his paintings are in the major key and others in the minor. These effects are carefully sought for and deliberately chosen by the painter. Like the master composers—like Whistler himself—he orchestrates his *motifs* with all the *maestria* of the symphony writer.

\* \* \*



"BOOKLOVERS"

BY GASTON HOCHARD

M. Gaston Hochard, who was elected an associate of the Société Nationale des Beaux-Arts (late Champ de Mars) is already a veteran as regards success, both in Paris and in the provinces. Born at Orléans about 1865—but inheriting Gascon, Norman and Picardian blood through his parental ancestors—he began by studying jurisprudence, but abandoned the law to come to study in Paris, first at the Raphaël Collin Academy, and then at the Academy of "La Palette," where he had lessons from Roll, Carrière, and Gervex. His studies here, however, were of but secondary importance, and they alone could never have given him that rare and certain knowledge of painting, that skill in technique which his works display. His principal virtues as precise colourist, as draughtsman, as workman full of *maîtrise*, he owes chiefly to steady toil, to the determination he has always had to extract from the great masters—Italian, Spanish, Dutch, and others—the secret of their incomparable art. With this object in view he studied the ancients for more



## Studio-Talk

than ten years, devoting his life to copying the masterpieces in the Louvre, in the Prado of Madrid, in the Hermitage of St. Petersburg, attacking Holbein at Basle, Rembrandt, Franz Hals, and Rubens at Antwerp and Amsterdam, and Reynolds and Gainsborough at the National Gallery of London.

His studio in Paris is hung with excellent copies of Titian, Veronese, Leonardo, Tintoret, Michael Angelo, Raphael, Moretto of Brescia, Jordaens, Van Dyck, Greco, Ribera, Velasquez, and Delacroix. Few modern painters there are who have communed so ardently with the great pontiffs of art from the fifteenth to the nineteenth centuries. This copying of imperishable works constitutes the training of the painter just as the study of Latin and Greek is the most beneficial occupation for the mind of the writer. It serves to consolidate indeluctably an artist's gifts.

These copies by Gaston Hochard reflect something of still higher importance—an individual temperament. Those to be seen on the walls of his studio in Paris, or in his *atelier* at La Herse in the Loiret, come as a revelation, in that these non-literal transcripts assert themselves as very independent interpretations of the spirit of the masters. The copyist, all respectful as he may be to the master work, nevertheless cannot prevent his independence of execution from peeping out. It is in this that his translations are so excellent and so interesting.

Accompanying these notes are a few reproductions of original paintings by Gaston Hochard. These will serve to show that while borrowing nothing from symbolism, or pre-Raphaelism, or nascent idealism, these compositions, so powerfully constructed, so solidly founded, so clearly modern in expression, so sincerely original, and, while containing a touch of satire, never lapsing into the allurements of caricature, are worthy of being set up as an example to young artists seeking a new horizon and capable of looking their own period boldly in the face.

In England, as in France, one cannot too strongly urge the painter to return to the observation and the interpretation of the life of to-day.

We have had enough of mythology, of quattrocentism, of irrealism! It behoves us to realise that never was any historic epoch so curious, so amusing to watch, so interesting to synthesise in the form of pictures, as that of which we are the spectators. It seems incredible that it should be necessary to say this, incredible that Gaston Hochard should be an exception among so many *confrères* who, looking on life, are blind to the life around them.

OCTAVE UZANNE.

## STUDIO-TALK

(From our Own Correspondents)

LONDON.—Chief among exhibitions of last month was that of French Drawings of the XIX. Century, at the galleries of Messrs. Obach & Co., in New Bond Street. With all their romanticism the Barbizon School had always before them a classic controlling ideal of form, whether in the massed but wind disturbed forestry of Rousseau, or in the figures of Millet. Millet's art evolved from very classical beginnings, and he brought a mind steeped in the scholarship of form to deal with life-like impressions of the common labour of the peasantry. And so the dignity and rhythm that outlines all human movement never for a moment escaped him, however much he responded whole-heartedly to emotion and to the beauty of an unconscious—and to his predecessors graceless—peasantry. Corot seems



LANDSCAPE SKETCH

(Exhibited at Messrs. Obach's Gallery)

BY TH. ROUSSEAU

to have made his slightest sketches with the same dignified sense of composition which complete as works of art all his impressions; and Troyon shows us, too, that the nobility of vision is not altered by the simplicity of the means for expression at hand.

The Twenty-fifth Annual Exhibition of the Royal Society of Painter-Etchers and Engravers, which closed at the end of March, gave us as usual interesting plates by such masters of etching as Sir Charles Holroyd and Prof. Legros and Messrs. R. Goff, Frank Short, A.R.A., and Alfred East, A.R.A. Perhaps in view of his own exhibition there was no plate by Mr. Brangwyn. *Strolling Players* by Mr. Frank Short was indeed a beautiful plate. Work of a fresh character demanding remark was *Pastoral* by Luke Taylor; *A Welsh Landscape* by Hugh Paton; *On the Medway* by Sydney Lee; *Portrait* by Mary A. Sloane; and *Tunnel Pier* by A. W. Bayes. Messrs. Mortimer Menpes, W. Monk, C. J. Watson, Sir J. C. Robinson, with characteristic plates, gave the backbone of sound and various accomplishment with which the society every year establishes the fact of the vitality and progression of etching in this country.

A notable exhibition was that of Mr. Brangwyn's etchings at Robert Dunthorne's Gallery. Loyal to the tradition of the etched line, Mr. Brangwyn has increased the scale on which it was usual to work. In its present shape the plate, which in most cases is zinc, affords him opportunity of working with a characteristic touch. The aspect of life which he approaches is one entirely of his own selection. The plate of *Brentford* was a typical example. We have the impression at the first rapid glance of the beauty, the decorativeness, the romance of what might be a Venetian scene. The beauty, the decorativeness and the romance remain, but the plate proves on closer inspection to be one treating with

great dignity but withal so simply and honestly the subject of English wharf labour.

Miss Emily M. Paterson's exhibition of water-colours at McLean's Galleries was full of interest. Her methods and point of view are very attractive. The *Fish Market, Dordrecht*, and *Canal, Holland*, were the most notable of her achievements; in these her colour and her spontaneous, pleasant execution were at their best. She was perhaps less happy in effects such as in *Holland's Bulwarks* or in the picture *Moonrise*.

The exhibition of the late Robert Brough's pictures at the Burlington Fine Arts Club, was one of considerable importance to the Art world, enabling a just estimate of his vigorous art to be attempted. We see the artist growing in power—so



"A WOMAN SWEEPING"

BY J. F. MILLET  
(Exhibited at Messrs. Obach's Gallery)





"THE DISTANT VILLAGE"

*(Exhibited at Messrs. Obach's Gallery)*

BY C. F. DAUBIGNY



"THE FOREST POOL"

*(Exhibited at Messrs. Obach's Gallery)*

BY TH. ROUSSEAU

## Studio-Talk

conscious of power at times as to be almost wantonly superficial, with an easy gaiety of workmanship. But *The Spanish Shawl* and other works executed just before his death proved that his extraordinary talents still were growing apace. This fact emphasised the sadness without which it was impossible to view the exhibition, registering as it did so much solid and distinguished achievement. It was perhaps in the painting of men, and especially elderly men, that Brough excelled. They seemed to tempt him to greater concentration than was noticeable in his portraits of women, and a shrewd insight into the psychology of his subject is apparent in them all.

Much depended upon the quality of the first exhibition of the United Arts Club, for the club aims at providing a want of which artists in London have long been conscious. As it is hoped the club will become a recognised medium for effecting sales, it was of importance to establish at the outset the standard of work which will entitle members to the privilege of having their work included in the quarterly exhibitions. With a picture committee including amongst others, Messrs. J. M. Swan, R.A., Frank Brangwyn, A.R.A., George Henry, A.R.A., it might be expected that the exhibition would form a worthy supplement to the better known London exhibitions, acting, indeed, as an overflow

for a large quantity of good work produced during the year. We are glad to record the excellent start which the Club has made; for its position in the art world must at first be determined almost entirely by the character of its exhibitions. We regret our brief space for dealing with the exhibits on this occasion, but among the pictures which impressed themselves upon our memory were works by Messrs. Tom Robertson, J. L. Pickering, Hon. John Collier, A.R.A., T. Austen Brown, H. Hughes-Stanton, Hon. Walker James, W. Lee Hankey, Sydney Lee, J. D. Fergusson, Mrs. Mary Young Hunter, Miss Flora Lion. There were interesting exhibits of modern sculpture also, and jewellery by Mr. J. Paul Cooper and others.

The Ruskin exhibition, which is still in continuance at the Fine Art Society, contains among others one or two water-colour paintings, notably *In the Pass of Killiecrankie*, painted in 1857, in which is displayed the whole theory and practice of Pre-Raphaelite technique, as proclaimed by Ruskin, though the meaning of the word technique is, perhaps, rendered negative in connection with art so avowedly striving to imitate, so sedulously repressing the instinct for interpretation. In his architectural drawings, with their emphasis on parts which pleased him, Ruskin exercised, almost sub consciously, much of that science of



LANDSCAPE WITH OVERHANGING TREES

(Exhibited at Messrs. Obach's Gallery)

BY J. B. C. COROT





"THE COPSE, EVENING"  
BY J. F. MILLET

(Exhibited at Messrs. Obach's Gallery)

## Studio-Talk

selection which his enemy Whistler was afterwards to convert into his religion. When working with the absorbed patience which gave expression to his artistic character, and when dealing with certain natural effects and subjects of architecture which he approached with feeling, there was inspiration as well as skill in Ruskin's line. In hastier sketches he betrayed that absence of a touch, at once spontaneous and inspired, which has prevented the full recognition he deserved as an artist ever being accorded him. As regards many of his studies of skies and rare effects at mountaintops, his beliefs impelled him to a sympathetic accuracy which will probably never have its counter-type.

The calendar for the month of April, of which we here give a reproduction, is the work of Mr. H. Wijdeveld, a young Dutch architect who has settled in London for the purpose of studying English decorative work and architecture.

At the Carfax Gallery Mr. William Rothenstein held in March an exhibition of paintings and drawings. The austerities of Judaic rite find their part interpretation in the style itself, austere and sympathetic, of Mr. Rothenstein's painting. It is this aspect of his art, which has reached to great heights, that is represented in the picture recently presented to the National Gallery of British Art, and reproduced opposite. As regards this exhibition, Mr. Rothenstein's art was to be seen at its best in the restraint, the decorativeness, of *The Green Settee*, with its values of a few negative colours emphasised into a scheme positive and convincing. The search for and discovery of colour in cold, moon-shadowed architecture was a triumph in the moonlight piece of *The Abbey of St. Seine*, but we failed to find the spirit of open-air work expressed in the one large important landscape, *A Deserted Quarry*. Of the drawings, every one of them was witty and alive. The line-work, indicative of Mr. Rothenstein's concentrated, interested way of viewing things,

seemed also in its varying character subtly responsive to type in his sitters, as in the strong unflinching outline of the head of Rodin and the tentatively drawn *John Morley*.

At the Baillie Gallery Annual Exhibition of Flower Paintings there were two flower-pieces by Whistler and a large work by Fantin-Latour. Flowers were a memory with Whistler, a beautiful fact with Fantin-Latour; they were resolved into *impressions* with the better known of the living contributors to this exhibition, with exceptions, notably Mr. Francis James, Mr. Gerard Chowne and Mr. Alfred Hayward. As an ingenious connivance at a colour effect immediately pleasant to the eye Mr. H. M. Livens' *Roses and Delphinium* was an achievement, but there was no deference to flowers and their own emblematic manifestation of beauty. This was missing too in Mr. J. D. Fergusson's brilliant work—though the point of view was perfectly clear here, and from that point the treatment was entirely commendable.

The old Dudley Gallery Art Society is rapidly recovering its prestige, which has unfortunately declined in recent times. The Spring Exhibition proves that there are some vigorous reformers at work on the hanging committee. The Eastern pictures of Mr. Geo. Haité, and his picture *On the Sands*, formed a prominent feature on the walls. The work of the President, Mr. L. Burleigh Bruhl,



DESIGN FOR CALENDAR

BY H. WIJDEVELD





*(National Gallery of British Art)*

"THE JEWS IN THE SYNAGOGUE"  
BY W. ROTHENSTEIN

## Studio-Talk

ranked with what was best in the exhibition. We noted also some interesting contributions from Sir Wm. Eden, Mr. Innes Fripp, and others.

The water colours of "Old World Gardens," exhibited by Mr. E. Arthur Rowe in Messrs. Dowdeswell's gallery, deserve much praise for their technical cleverness and their freedom from any trace of triviality or over-elaboration. Mr. Rowe, indeed, can be accounted as the ablest of the many painters who attempt this class of subject; he realises admirably the necessary details, but he keeps in his paintings a remarkable degree of breadth and atmospheric subtlety, and he treats them with exceptional sensitiveness.

Continuing our note of last month on the recent exhibition of modern photography at the New English Art Club Galleries, and the question of photography as art, we give on this and the following pages six reproductions from the exhibits. The decorativeness which everywhere is contrived by accident of nature and works of man, and which only awaits artistic statement, receives such statement in Mr. Coburn's picture of *The Sky-Scraper*. The faculty of selection can perhaps not be exercised to such full extent in photography as in painting, but the characteristic beauty of any art is to be discovered in its exercise within its own limitations. Photography admits of little compromise with a composition accepted, as in Mr. Coburn's picture *The Sky-Scraper*, direct from nature, but this fact gives to the art its peculiar charm if it somewhat alters the character of the impulse that controls the artist from that in more plastic arts. Artistic photography, however, in those who practise it calls for just as highly trained an appreciation of

all that lends to beauty. Miss Gertrude Käsebier showed not a whit less of this appreciation than her fellow exhibitors, though less content with photography as an art which need not borrow its chosen effects from the sister art of painting—effects arrived at by painters in baffling the restrictions of paint. Full of æsthetic suggestion and charm as her work is, this flattering deference to the other art is scarcely consistent with the aphorisms which, mistakenly, we cannot help thinking, preface the catalogue, and to which we made brief reference last month. Quoted from Mr. Bernard Shaw, these suggest a rivalry between the arts of painting and photography as regards their respective processes which can never exist, as where he says "Velasquez could have drawn Philip better with a telephoto lens than with his brush." In subject-matter and its interpretation the exhibition proved that the artist in photography and the painter or etcher may and do rival each other, but



PORTRAIT

BY F. HOLLAND DAY





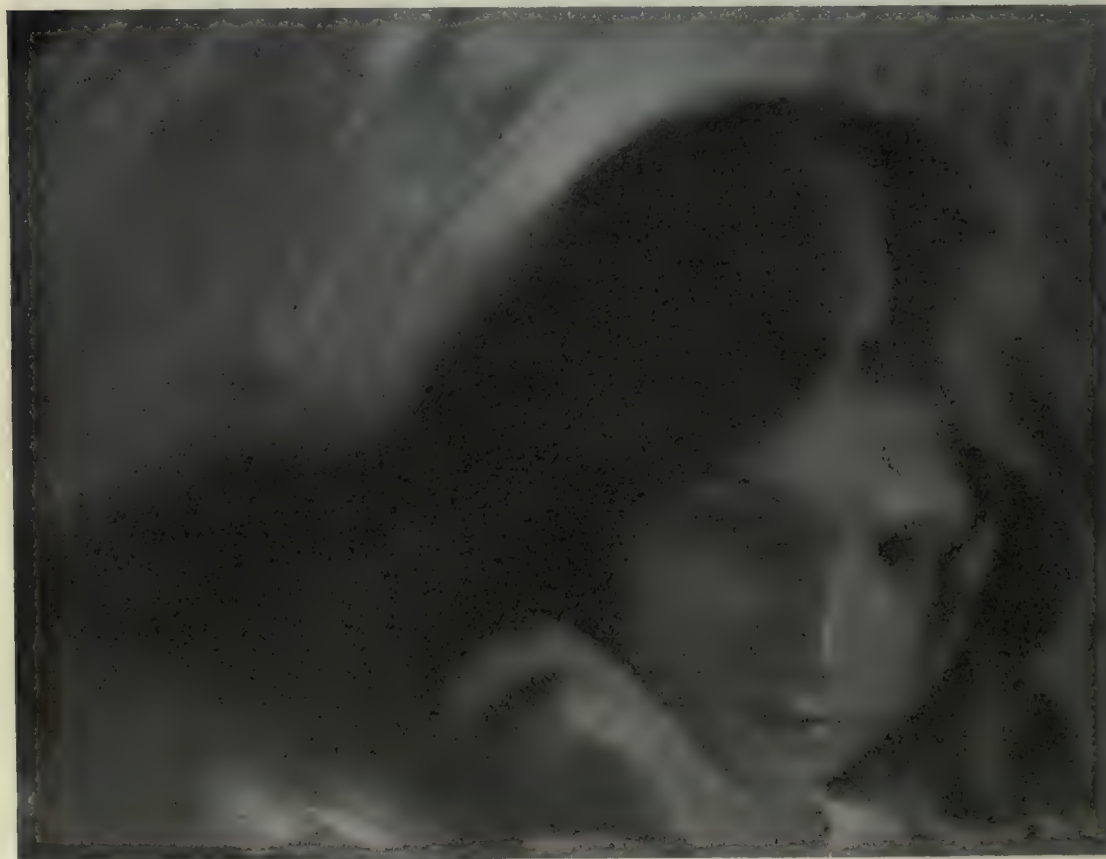
"MISS JANET BURNET"  
BY J. CRAIG ANNAN

## Studio-Talk

in the matter of process there can exist no rivalry between a lens and the human hand. In the latter case the issues are those of other kinds of beauty altogether, created by the character of the thousand and one touches with brush or needle which bring the painting or the etching gradually to its completion. The exhibition itself witnessed to the courage of artists facing the problems of their highly complex art on its own grounds, and this fact lent its significance to Baron de Meyer's delightful flower pieces and to the beautiful work of Mr. Holland Day. Both these artists, together with Mr. Coburn and Mr. Craig Annan, also exhibited admirable and skilful studies in portraiture, in which they were obviously and rightly pre-occupied with the presentation of their sitters in a psychological aspect. Released from many embarrassments that beset the painter, the art of the camera is free to concentrate on this, and, with a due regard for the beautiful, such efforts promise us in the future a legacy of authentic portraiture such as hitherto history has not had at its disposal in dealing with celebrated men. But the in-

controvertible statement of the camera brings with it responsibilities which the painter never knew. A veritable little masterpiece in this work was the *Portrait of G. K. Chesterton* by Mr. Coburn. Turning to photographs of a landscape character, *The Stirling Castle* of Mr. Craig Annan was perhaps the most notable achievement. Mention should be made of M. C. Puyo's thoughtful art, and especially interesting to us was such gifted work as M. Robert Demachy's *The Shoe String* or *La Curieuse*.

The International Art Gallery, in King William Street, Strand, by bringing together a comprehensive collection of coloured etchings, has rendered a service to lovers of art in England who wish for works of art for their rooms at a very small price. Hitherto this attractive form of art has only found its way spasmodically into the English picture market. These etchings are perhaps most attractive when that principle of economy which guides the etched lines is extended to the colour also. The exhibition was supplemented in another room by pictures of interest and variety in oils and water-colour,



"LA CURIEUSE"

BY ROBERT DEMACHY





"THE SKY-SCRAPER." BY  
ALVIN L. COBURN

including some fine Fantin-Latours, a remarkable *Portrait of a Lady*, an early work by Mr. H. Cameron, R.S.A., and characteristic examples of the work of Messrs. Alfred East, A.R.A., Hughes-Stanton, J. Coutts Michie, A.R.S.A., W. Fowler, Montague Smyth, J. L. Pickering, Geoffrey Strahan, and others.

---

The Venice seen by M. le Sidaner in pictures exhibited at the Goupil Gallery was the vivid city of romance: here the commonplace was veiled. M. le Sidaner has never given us an exhibition of colour of greater intensity and refinement.

---

Of Pre-Raphaelite treatment for the expression of an imaginative mood—of Pre Raphaelitism filtered through subsequent influences, we have example in the coloured supplement which we print this month from a painting by Mr. Norman Wilkinson now at the Carfax Gallery. Setting out with certain self-imposed limitations as to style, the artist has achieved in this picture much that has distinction, and in its decorative quality it is curiously resourceful.

---

LIVERPOOL. — John Finnie, R.E., the *doyen* of Liverpool painters, has passed away at the ripe age of 78 years, though working to within a few weeks of his end with his usual vigorous industry. Born at Aberdeen in 1829, he graduated through various uncongenial occupations, always with a determined, persistent effort towards the study of Art, which he pursued assiduously whenever opportunities offered as he moved about to Edinburgh, Wolverhampton, Glasgow, Newcastle, and London.

---

In 1855, Finnie was appointed Art teacher to the Mechanics' Institute in Liverpool, which subsequently became the Mount Street School of Art. Here, during forty-one years, his influence as a teacher helped to make this school one of the most prominent in the kingdom. Retiring in 1896, he set up his studio at Tywyn, in North Wales, there enjoying with all his robust vigour and enthusiasm the untrammelled pursuit of his loved art. About two years ago he again set up his studio in Liverpool.

---

Notwithstanding advancing years, Finnie's robust



"THE WATER-LILIES"

BY A. DE MEYER





## Studio-Talk

...with the ... a remarkable ... work ... the ... and ... the ... of ... A.R.A., ... M.A., ... J. L. ...

The ... by M. ... the ... was the ... the ... was ... an ... of ... and refinement.

... the expression of ... the Raphaelitism filtered ... we have example ... supplement which we print this ... by Mr. Norman Wilkinson ... Setting out with certain ... as to style, the artist has ... that his ... it is curiously

**L**IVERPOOL John Finnie, a ... of Liverpool painters, has ... at the age of 78 years, ... working to within a few weeks of his end ... vigorous industry. Born at Aberdeen ... through various uncongenial ... with a determined, persistent ... of Art, which he pursued ... as he ...

... to ... to ... Here, during forty-one years, ... helped to make this school ... in the kingdom. ... he set up his studio at Tywyn, in ... enjoying with all his robust vigour and ... the ... pursuit of his ... art. About two years ago he again set up his studio in Liverpool

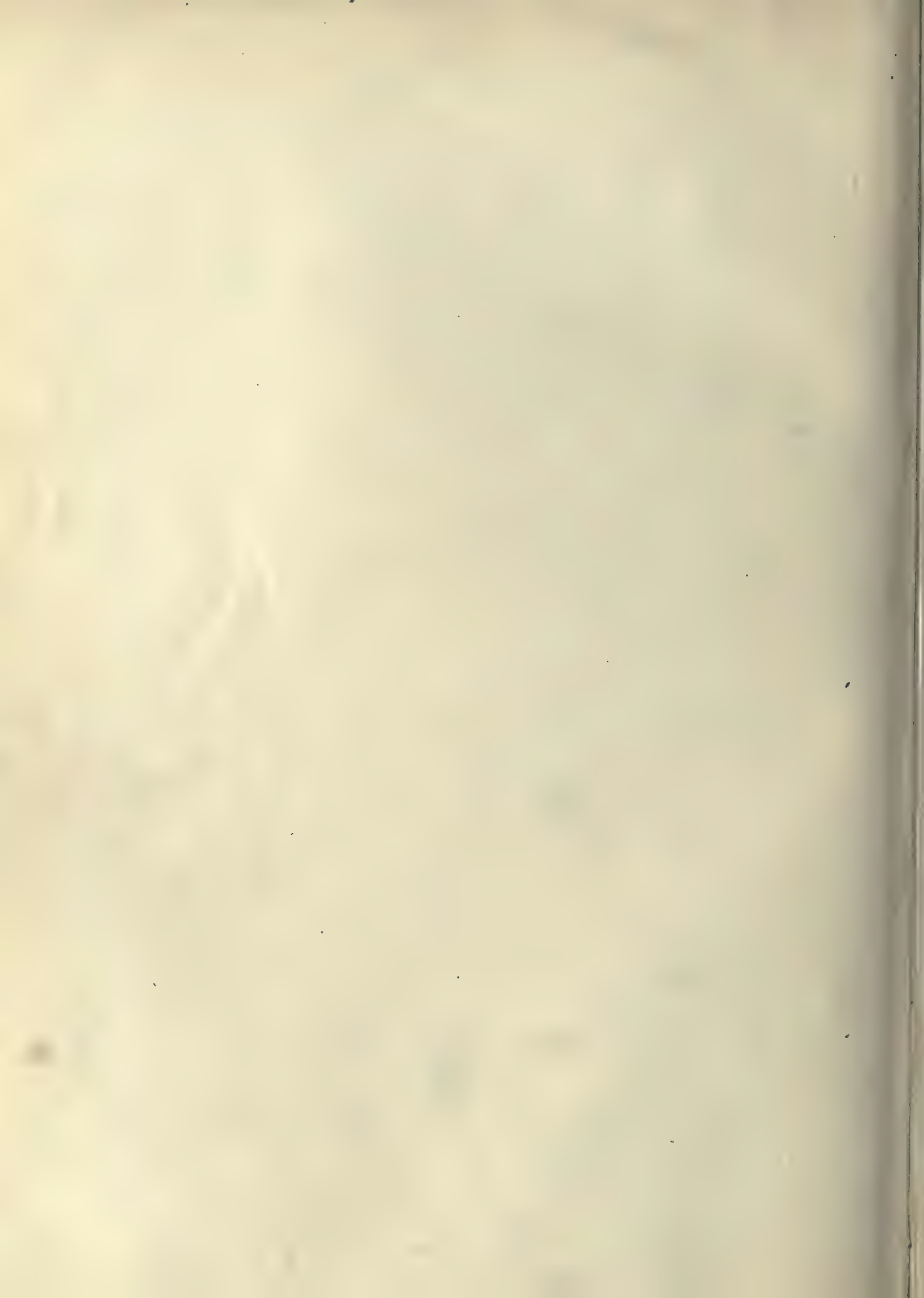
Notwithstanding advancing years, Finnie's robust







"RICHARD II HOLDING THE RED ROSE OF LANCASTER." BY NORMAN WILKINSON.  
(By Permission of the Carfax Gallery.)







"MOTHER AND CHILD"

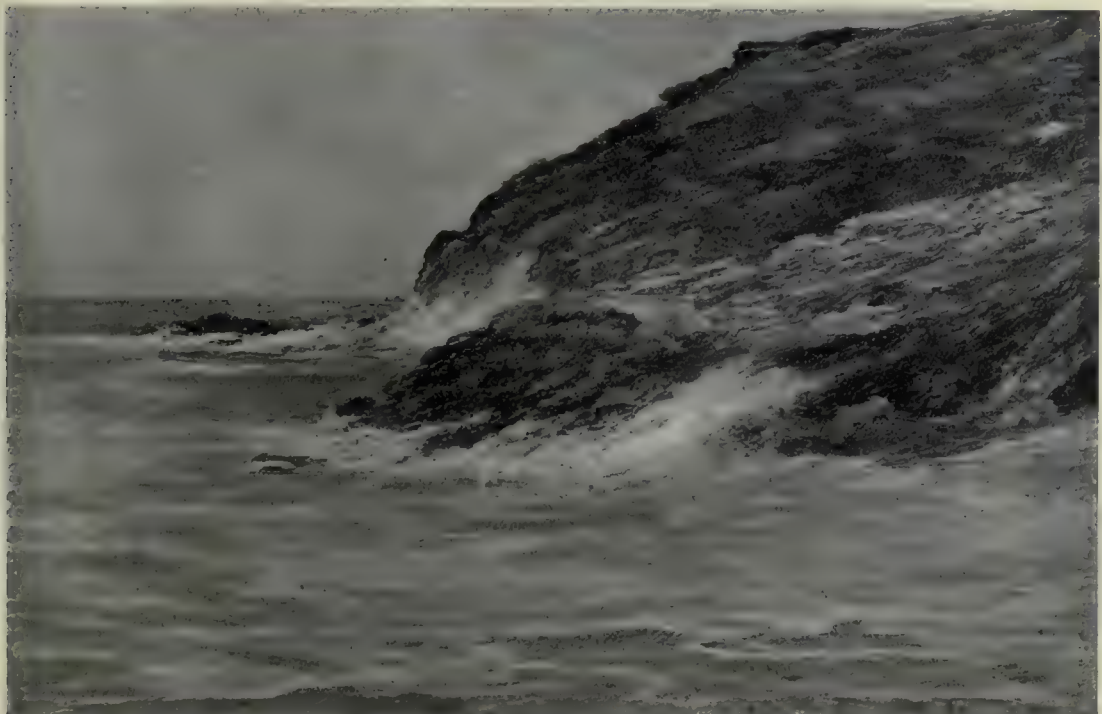
BY GERTRUDE KÄSEBIER

(See *London Studio-Talk*, p. 226)

constitution and characteristic *bonhomie* enabled him to come in sympathetic contact with younger men, inspiring them always with elevated feeling and a hopeful outlook upon their Art, gaining always through his charming personality their high respect and affection.

H. B. B.

**M**ANCHESTER. — It was a feeling of sadness one experienced after viewing the recent exhibition of the Manchester Academy of Fine Arts. The Academy was founded forty-eight years ago. It makes one wonder: Is it the fault of the members, or the lack of appreciation in the third or fourth



"ON THE CORNISH COAST: TINTAGEL"

BY WALTER ELSLEY

## Studio-Talk

largest city in Great Britain? Or has the spirit of commercialism stamped out the beautiful and killed the vitality of its early art, driving its artists to seek recognition, and the listeners to their pictured voices, to other fields, until the last call comes and the tired body rests under the loved Mother Earth, who has sung to them in her language and whose interpreters they were? Ignored by their homeland until their translations have become the wealth of art's secret in alien lands—not till then does their country claim them. But even in this respect Manchester fails to open her doors or hang in her permanent collection the work of her near neighbour, William Stott, of Oldham, or the pictured dreams of William Estall, born in her midst. Can it be wondered, then, that the Academy shows so little of distinctive interest? And yet I would pass willingly many times through the turnstiles to see the work of the few who redeemed it from what would otherwise be a depressing exhibition of the city's art.

---

The work of H. S. Hopwood, A.R.W.S., claimed

at once the attention by his large water-colour, *Cottage Service in the Hebrides*. Here one was entranced by the restrained, yet powerful, rendering of humble, homely humanity; while *A Street in Staithes, Yorks*, by the same artist, impressed one by its charming composition, colour and dignified strength. In his *Morning*, Mr. Hopwood strikes a harmony of subtle beauty, as if his fingers had played gently with the delightful interpretation that was evolving in his mind; delicately, too, so that nothing might be lost. The complex simplicity charms one; the table with its remembrances of the night, when tired hands had left it so, and the rapt pose of the maid as she lingers by the window, with the casement curtains slightly drawn, and peeps out to the wakened day where she catches a faint glimmer of grey, gold and silver-green from the litten landscape, and stands awed by the morning glory or held by the magic carol of some early songster tempting her to linger still awhile ere she sets the first meal, and work spells out the day. Lovers of the work of an artist, and those wishing to see more of Mr.



"THE FERRY"

BY FRED. W. JACKSON





"A STREET IN STAITHES,  
YORKS." BY H. S. HOPWOOD



"INDUSTRY"

(In the National Gallery of British Art)

BY H. S. HOPWOOD

Hopwood's pictures than those here illustrated, will have an opportunity to do so at Mr. Van Wisselingh's Gallery in London, where an exhibition of his Tunis sketches and colour harmonies of his own homeland will be opened on the 19th, and a visit to the Tate Gallery will repay them, where his *Industry* has found a permanent resting place.



"MONT ST. MICHEL"

BY EDGAR WOOD

Mr. Fred. W. Jackson is another artist whose work one can linger over with growing appreciation. His *Ferry*, here illustrated, is a water-colour of much charm and masterly handling, the same power and individuality being shown in his larger canvases in oil, *The Brook in Springtime* and *Pastures*. Mr. Edgar Wood's dainty dream, *Mont St. Michel*, makes one desire to see more of this artist's work in the same medium. Among other exhibitors who claim attention is Mr. E. Kington Brice, who expresses the "mystery and magic of the sea" in his poetic and imaginative treatment of *The Surf Nymph*, in delicate green, gold and violet. In more realistic vein was the marine painting of Mr. Walter Elmsley, whose *On the Cornish Coast, Tintagel*, showed him at his best. Two other waveland pictures of much excellence and charm call for notice—*Solitude* and *A Silvery Sea*, by R. G. Somerset.

The work of the artist in clay was not a strong



feature of the exhibition, and those from whom one would have expected greater things were represented with but a poor interpretation of their abilities. This section was only redeemed from the ultra-commonplace by the brain and deft fingers of Miss Gertrude E. Wright, whose work, if not beyond criticism in proportion, is at once interesting, and carries with it the poetic feeling of the artist in such a way that one would like to live with her creations, especially *Lady Bird*, *Lady Bird, fly away Home* (plaster bronze study).

In conclusion, although, as already suggested, the Academy is weighed in the balance and found wanting, let us hope that its members will awaken to the true responsibility of art and meet with a just appreciation.

E. A. T.

**B**ERLIN.—The circle of Art exhibitions here has been widened by an important addition. The Kgl. Kunstakademie has removed to its new home, the former Palais Redern in the Pariser Platz, and

an introductory show of works from foreign and German members has been opened there. This gallery is certainly the best situated and best lit of the capital, although the new Schulte Salon opposite to it is an excellent art home. A style of simple elegance pervades the rooms. The walls are kept in neutral tones, the doors framed in porphyry, and all the ceilings are fitted up with parts for skylights. We meet with representatives of the older and the modern style in painting, sculpture, architecture and the graphic arts, and recognise many old friends among the Harrachs, Gussows, Brachts, Werners, Hildebrands, Meyerheims, Herkomers, Tademas, Israels, Melchers, Dagnan-Bouverets, Liebermanns, Kallmorgens, Frenzels, and the Rodins, Lagaes Schapers, Lessings, Eberleins, and others. The Academy gallery will certainly be the guardian of conservatism, but it will welcome every work of good art without preference as to method. We reproduce from this show a powerful new work, *Wohlthätigkeit* (Charity), by Professor Arthur Kampf, one of the strongest among our younger academicians.

J. J.



"CHARITY"

BY ARTHUR KAMPF

PARIS.—Exhibitions have been unusually numerous this spring, and one cannot help asking, with a certain feeling of anxiety, what is to become of the myriads of works shown on the walls of the innumerable galleries of the capital. Such an exhibition, however, as that of Maufra's pictures, held the other day at Messrs. Durand-Ruel's, stands by itself, *hors pair*. While numbering himself among the disciples of impressionists, this great artist interprets nature in a way peculiarly his own. The coasts of Brittany have claimed his special attention, and few have so well expressed the charm of these waters with their infinite variety of tint and aspects. Very successful, too, was M. Picabia's exhibition at the Haussmann Galleries.

This year's show of the Cercle de l'Union Artistique was certainly above the average. One was immediately captivated by the charming interiors by Walter Gay, and by a view of a room in the Doucet collection, rendered with much subtlety by M. Henri Tenré. A series of first-rate portraits by Flameng, Dagnan, Bonnat (*Head of Paderevski*), Guirand de Scevola, formed an agreeable attraction, as the works of these artists always do; and two female portraits by M. Jacques Blanche proved that he has lost none of his characteristic refinement. M. Zakarian is *par excellence* the painter of still-life, and it was a real pleasure to linger awhile and contemplate his two little contributions. Both M. Billotte and M. Montenard sent two landscapes worthy of their high reputation. Mention must be made of an excellent *Versailles*, by Guirand de Scevola; a view of the Pyramids, by M. Fitzgerald; and two admirable female portraits, by M. Ablett.

The quinquennial exhibition of the Boursiers de

Voyage at the Grand Palais, though rivalling in importance the annual salons, does not call for detailed notice here, since the majority of the exhibits have already been seen at one or other show, but it was none the less pleasant and interesting to find among them such distinguished artists as Cottet, Mlle. Dufau, d'Estienne, Morisset, Duvent, Michel, Fix-Masseau, Roger-Bloche.

At the Galerie Petit, M. Ferdinand Luigini's water-colour drawings of Holland and Belgium, revealed that originality of treatment and individuality of perception which place him in the front rank. I hope later on to speak of his work at greater length.

The works from the collection of M. Georges Viau, which were recently put up to auction, were previously exhibited for a few days at MM. Durand-Ruel's. M. Viau did not traverse the beaten tracks, and when he was forming his collec-



"SCHÖNBRUNN RUINS"

(See *Vienna Studio-Talk*)

BY HANS RANZONI





"THE TWILIGHT HOUR"

(See Vienna Studio-Talk)

BY RUDOLF QUITTNER

tion some of the painters whose works he acquired were at that time practically unknown. Such, for example, was Cals (1810-1880), as to whom one is surprised at the meagre recognition he enjoyed during his life. So, too, with Mary Cassatt, known principally through Gustave Geffroy's admirable studies; it would be difficult to find anything more pleasing than her *Maternité*, a vivid symphony of bright and clear tones. Cézanne (1839-1906), for whom the Salon d'Automne is arranging a collective exhibition, though a little difficult to understand at times, has the eye and touch of a true colourist. The Viau collection is celebrated for its Daumiers. The group of heads called *Une Famille sur la Barricade; Révolution de 1848* is a *chef-d'œuvre*. Gauguin's sincere regard for nature was seen in an interesting landscape. Those works which bore the signature of Guillaumin, considered one of the most advanced of the impressionistic school, were marked by extreme simplicity of treatment. Carrière, Lebourg and Lépine were each repre-

sented by important works. M. Viau's judgment, however, was never better shown than in his Monets, all of the very first order. Some fine examples of Pissarro, Renoir, Sisley, completed this admirable group.

H. F.

**V**IENNA.—There was some very good work shown at the recent exhibition of the Vienna Water-Colour Painters, who are also members of the Genossenschaft. It was not confined to water-colours, works in tempera and pastel being also admitted. The quality of the work showed an advance in the right direction; the younger members were well to the fore, and their contributions, breathing the freshness of youth, were, on the whole, very pleasing. It was most interesting to notice the slow but steady march of the older members, some of whom were represented by exceptionally good work.

Several admirable works were shown by Ferdinand



COLOURED DRAWING

BY J. JUNGWIRTH

Brunner—familiar bits of landscape, village scenes with lowing cattle, or an old barn-wall with the sun falling in full glare upon it and giving life and light to the stubble around. Hugo Darnaut, in his *Peasant Homestead in the Evening Sun* and *Troop on the March*, gave us two works inspired by true poetic feeling, and notable for their atmospheric qualities. Hans Ranzoni's *Schönbrunn Ruins* (tempera), is eminently decorative and withal true. Another excellent work is his *Full Moon* (also tempera)—an old street with moonbeams falling upon it and reflecting all in tones of blue. Eduard Ameseder exhibited a farmyard scene in tempera. These farmyards are very different to the well-kept English ones, but nevertheless they offer great opportunities to the sympathetic artist.

Eduard Kasparides' water-colour *Bewegte See*, his *Moonrise*, and his pastel drawing of the *Wiener-Neustädter Kanal*, near Guntramsdorf, are all good examples of this artist's art. Fine in line and happy in colouring, particularly in the last-mentioned picture, his pictures have a certain poetic feeling of their own. Eduard Zetsche's *Scenes on Lake Garda* and other water-colours are charming

pieces of colouring, finely conceived and feelingly expressed. Karl Pippich's *Italian Studies in Italy*, his *Ringstrasse*, with the Imperial Opera in snow, are worthy of praise. Heinrich Tomec, Max Suppant-schitsch, Hans Will, Hugo Charlemont, J. Nep Geller were all well represented, and their works presented a large and pleasing variety in colour and treatment.

Rudolf Quittner's *Dämmerstunde* (pastel), a twilight scene on the Ring when the lights are beginning to fall, is full of "Stimmung" and atmosphere, and the play of lights is admirably conceived and executed. This artist also exhibited other works which show an advance on previous achievements. Josef Basek sent but one picture, *Late Autumn*, in tempera and Raphael crayon, a beautiful work in respect of its harmonious lights. Adolf Schwarz contributed two pastels depicting rushing whirling water.

Among the portraitists represented on this occasion, William V. Krausz exhibited an excellent portrait of him-



STUDIO FIREPLACE

DESIGNED BY EDUARD WIGAND





GARDEN ROOM

DESIGNED BY EDUARD WIGAND

luxurious comfort has been aimed at and those where the simple national style of Hungary has been followed, the same fundamental principle has been kept in view by the designer, namely, that the nature of the material employed should determine its treatment, and that form and decoration should be dictated by the constructive possibilities of the material. Then, again, there has been considered the purpose for which the object is intended. In the case of a garden room, for instance, account has to be taken of altogether different climatic conditions to those

self and a portrait of a gentleman. László's work, needless to say, was admirable. Hedwig von Friedlander, David Kohn, Rudolf von Mehoffer, N. Schattenstein, L. Koch, and O. Herochel all contributed good work. Among the ladies, Therese Schneegans, Stefanie Glax, and Edith V. Czizek-Stengel must be mentioned, for each contributed good examples of their art. There were also a number of etchings and coloured drawings, those by Josef Jungwirth deserving particular notice. He is very happy in his choice of subjects and in his methods, especially when depicting figures in movement. Altogether the exhibition was a good one, and that it was appreciated is proved by the fact that nearly everything was sold. A. S. L.

which a drawing-room or dining-room are subject to, and the rustic character of the environment may and should operate as a factor. In the garden room illustrated the material is treated in the simplest possible way, but with due regard to that rhythmical beauty which is characteristic of Hungarian peasant art. To the same order belong the school-room, the dining-room in Hungarian style, and the children's nursery.

The same principles have been observed, though

**B**UDA-PESTH.—  
The illustrations we give on these pages of furniture designed by Eduard Wigand, one of the leading decorative artists of this city, are interesting as showing a diversity of style, determined by the requirements to be fulfilled in the several cases. But alike in those designs in which



SCHOOL-ROOM

DESIGNED BY EDUARD WIGAND



DINING-ROOM (MODERN STYLE)

DESIGNED BY EDUARD WIGAND



DINING-ROOM (HUNGARIAN STYLE)

DESIGNED BY EDUARD WIGAND





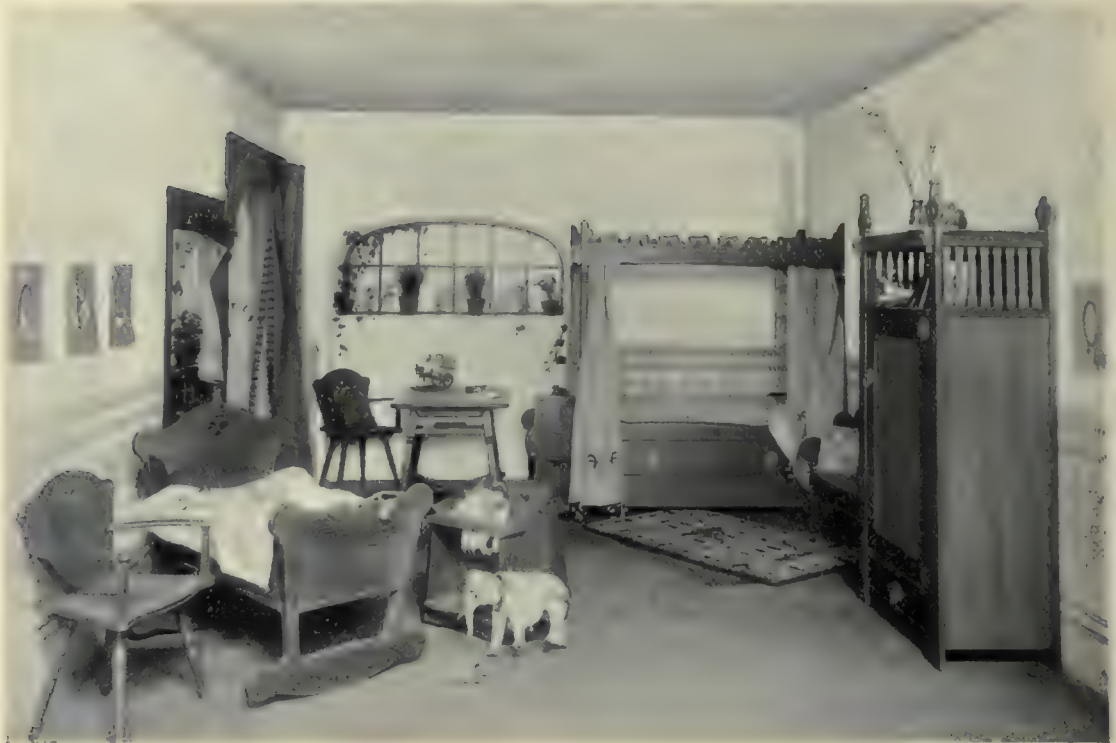
DRAWING-ROOM

DESIGNED BY EDUARD WIGAND



DRAWING-ROOM

DESIGNED BY EDUARD WIGAND



NURSERY

DESIGNED BY EDUARD WIGAND

different purposes have been subserved, in the dining-room (modern style), the drawing-room, and in the studio, of which illustrations are given. The ideas which have here influenced the designer may be exemplified by reference to one or two characteristic articles. Take the table and sideboard in the large dining-room; the material employed for these is one of the costly woods, highly polished, its lines and contours are appropriately broad, and the construction, too, is in keeping with the choice quality of the material. Where, however, the surfaces are so large that the grain of the wood is ineffective as a decorative element, another material—in this case mother-of-pearl—is employed for the purpose. The walls are bright green with gold, and make an agreeable setting. In the interiors designed by Wigand it should be re-

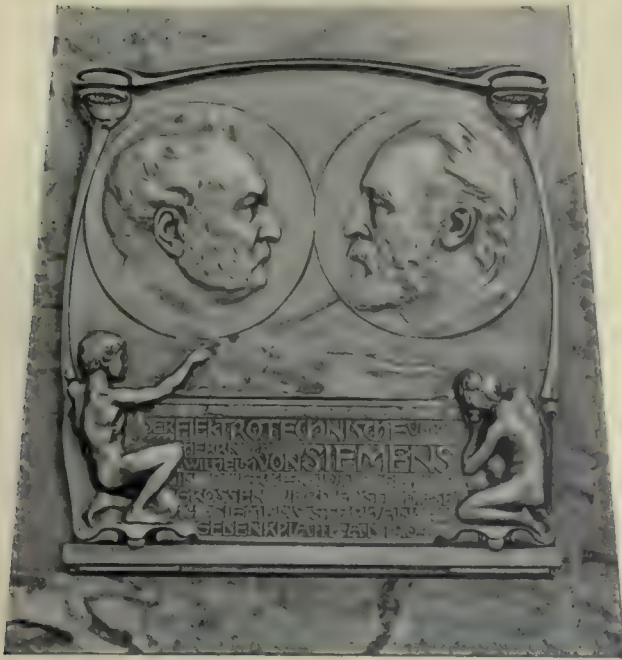
marked that colour plays a not inconspicuous part. An apt example of this is furnished by the studio fireplace (p. 240), but it is of course impossible to give in a black-and-white reproduction more than the vaguest hint of the feeling for colour which the artist-designer has here displayed. K. L.



STUDIO

DESIGNED BY EDUARD WIGAND





PLAQUETTE

BY PAUL STURM

MUNICH.—To most readers of THE STUDIO Paul Sturm is perhaps *homo novus*. Even in Germany it is only in recent years that he has become known to wider circles as an excellent medallist, and by his increasing efforts to infuse new life into the art of carving in stone, as it was practised by the master medallists of Germany in the middle ages. Though these masters at first were wont to cut their models in wood—usually boxwood—in later years they showed a preference for Kehlheim stone, until at length this procedure also was supplanted by the method used in Italy and France of making models in wax, and so by degrees became quite forgotten.

Unlike the leading medallists of France, who take plaster casts from large wax or clay models and then by means of the reducing machine bring these to the size desired for the bronze,

Paul Sturm cuts his models to the size which the finished medal is to have, using for this purpose Solnerhof stone, that same soft and fine-grained stone which suggested to Senefelder its applicability for his new process of lithographic printing. Naturally, this method debars him from introducing ornamental adjuncts and the multitudinous details one is accustomed to find on *plaquettes* produced from large wax models, and which the reducing machine reproduces faithfully albeit without the delicate gradations of the original. On the other hand, Sturm's achievements have this to their credit, that they are real works of art; the personal note they acquire from this direct execution by the artist is not marred by any mechanical process.

Sturm first attracted the notice of connoisseurs by the works he submitted in a competition instituted by the Government of Saxony in 1902, among which were some carvings in stone. This competi-

tion was the turning-point in his career. Professor Georg Treu at once recognised the importance of this revival of stone-carving as bearing on the development of modern medallic art in Germany, and purchased several of these carvings by Sturm for the Albertinum at Dresden. Sturm's name thus became known, and the following years saw a quick succession of numerous



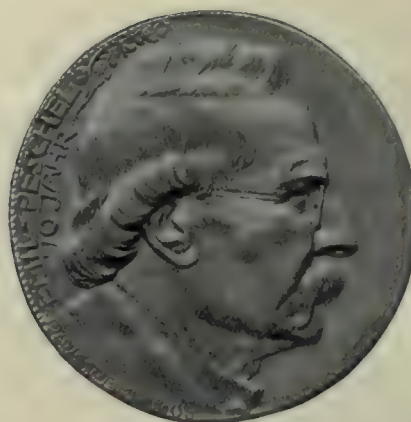
"RÉVERIE"

BY PAUL STURM



MEDAL

BY PAUL STURM



MEDAL

BY PAUL STURM

admirable works marked by greater and greater perfection. One need only mention his medals of King George of Saxony, Richard Wagner, Felix Draesecke, Ludwig Richter, Julius Blüthner, Eugen D'Albert. One of his finest things, however, is his Georg Treu medal, remarkable alike for its fidelity as a portrait and for the consummate modelling of the head, as well as the delicate treatment of the hair.

Sturm has also done some agreeable work in other branches of sculpture. If his statuettes are of a somewhat conventional type, still they are not lacking in traits of individuality, and show their author to be an artist of genuine feeling and strong personality.

L. D.

**D**RESDEN.—Three remarkable pieces of sculpture by Max Klinger have been on exhibition here within the last few months. Two of them were executed in silver; and I must confess that the manner of treating the material is not congenial to me. From a long era of highly-polished silver plate, the present age has, under the leadership of Ashbee and others, returned, it is alleged, to treating the surface of silver "matt," and not making use of the specific character which may be given to this metal by polishing it. Whereas opinions may be divided on the advisability of this departure as regards real plate, I should think the great majority of connoisseurs would agree in condemning it, when pieces of cabinet sculpture—ordinarily executed in bronze—are in question.

At any rate, both Klinger's *Table Decoration* for the Banqueting Hall of the Leipsic Court-house, and his *Galatea* do not display beauty of material,



STATUETTE

BY PAUL STURM





ERNST ARNOLD'S NEW GALLERIES, DRESDEN

SCULPTURE BY WILHELM KREIS

but look a little like plaster casts that have been painted over with so-called "silver-bronze."

---

The figure of the *Table Decoration* is about half life-size, the *Galatea* under a third life-size. Several anatomists, in whose presence I have looked at the *Table Decoration*, expressed their admiration in unmodified terms. To the laity, much of the figure appears to be "out of drawing." If we reflect, we can recall occasions upon which every one of us has seen, some time or other, a limb upon another person, or perhaps our own, in a looking glass, looking so queer that we exclaimed, "Now, if I saw that in a painting, I would not hesitate to pronounce it altogether wrong and out of drawing."

---

In this case, where professional knowledge is pitted against general observation and it sides with the artist, no doubt the latter is in the right so far as his facts are concerned. Yet it is doubtful whether he is right from an artistic point of view. If his work is so very much at variance with the general observation of the laity, may it be ever so correct, it will antagonise the public, and it will consequently, but for rare exceptions, fail to win

the public over. So much of the recent Continental art has been established on this unsound basis of startling the public, in rousing it by certain brusqueness. But the trick is beginning to lose its effectiveness, and, after all, the greatest works of former ages have been achieved when the artist, speaking generally, starts from the same premises as the public who are to receive his work.

---

Klinger's sculptures have often and in many ways pointedly failed to take the susceptibilities of the general public into consideration, and none more so than the *Galatea*. The position of the child is sure to offend some, and it seems strained and awkward. One cannot suppress the feeling that the artist's leading motive was to fly in the face of the public. His latest statue, the *Diana*, is altogether free from this, and I do not know of any other plastic work by Klinger which depends thus solely upon its merits as a beautiful statue as this one. There is no literary and no artistic eccentricity involved; it appeals only to our senses of sight and touch. We may assume *Diana* to be portrayed in the moment of her being surprised by *Actaeon*. She has not yet recognised the nature of the disturbance, but while she turns her head to ascertain



STUDY FOR "ISOLDE"  
BY FERNAND KHNOPFF



## Reviews and Notices

it, she involuntarily attempts to veil what mortal eye is not to behold.

The *Diana*, never before exhibited, was one of the principal features distinguishing the opening of Mr. Ernst Arnold's new galleries. These new galleries, containing five top-lighted saloons and four side-lighted ones, may well be ranked along with the most important private exhibition galleries in Europe. The staircase, hall, and two exhibition rooms for drawings and etchings were designed by H. Vandevelde; one of the sculpture galleries by the Dresden architect, W. Kreis; another, by M. H. Kühne. At the moment of writing there are three excellent one-man shows on view there, embracing the work of O. Zwintscher, of Dresden; L. von Hofmann, of Weimar, and William Strang, of London, who has sent half-a-dozen canvases, a number of oil-studies, a set of marvellous and variegated drawings, and about a hundred of his most important etchings, including a proof set of his illustrations to "Ye Ancient Mariner." H. W. S.

**L**EIPZIG.—In the Gutenberg Hall of the Buchgewerbemuseum, the Graphic Exhibition of the "Künstlerbund" was opened in February and will last till April 21. The exhibition has the great advantage of being small, limited to two rooms only. The principal characteristic element appears to be the strong tendency towards simplicity in regard to broad effects in wood engraving and printing. Coloured lithographic prints are numerous, and there are also some excellent examples of coloured and toned wood engravings, but the predominant feature here is black and white. In the wood-engraving section I may point to the names of Emil Rudolf Weiss (Friedenau), Weidemeyer (Worpswede), Daniel Staschus (München), Emil Orlik (Berlin), Margarete Havemann (Grabow), and C. Schmoll von Eisenwerth (München). Emil Nolde (Soest) contributes some strong black and white work. In coloured etching Olaf Lange (Dachau) and Edvard Munch (Kösen) are conspicuous, while in work with the needle and burin only Prof. von Stuck has (besides some fine drawings of male nudes) a plate called *Sin and Sensuality*, showing a snake encircling a woman's body. Graf Kalckreuth, Louis Corinth, Carlos Grethe, Otto Friedrich (Wien), Alexander Eckener (Stuttgart), Hermann Daur (Ötlingen), Hans am Ende (Worpswede), Arthur Illies (Mellingstedt), Georg Jahn (Dresden), and R. Jettmar (Wien) are characteristically represented in lithography as well as in etching. W. S.

## REVIEWS AND NOTICES

*The Essentials of Aesthetics.* By GEORGE LANSING RAYMOND, Litt.D. (London: John Murray.) 10s. 6d. net.—To treat within the limits of a single volume the essential qualities of all the arts would appear to be an almost superhuman task, yet the author of this new work on aesthetics evidently embarked on his enterprise with a light heart and no doubt as to his complete success. "The phenomena of the arts of the highest class," he says, "have been traced to their sources in material nature and in the human mind; the different arts have been shown to be developed by exactly similar methods; and these methods have been shown to characterise the entire work of artistic imagination, from the formulation of psychical concepts to that of their most physical expressions in rhythm, proportion, and harmony." Conjointly with these subjects he adds, "the effects of all the arts together upon everything that makes for culture and for humanity have been considered in themselves as well as in their relations to religion and science, to both of which art is somewhat allied." How far this most ambitious programme has been carried out it must be for those who use the book to determine, but the probability is that the proficient in the arts considered—Music, Poetry, Painting, Sculpture, and Architecture—will feel a certain sense of inadequacy, for no outsider can ever hope to go to the very root of the matter. On the other hand, Dr. Raymond has collected a vast amount of information and many very suitable illustrations that will be of no little value to the teacher and student of art. Some of his essays, notably that on Rhythm, are full of interesting suggestion, and prove that their author, whatever else he may lack, is a master of literary style.

*Fernand Khnopff.* - Par L. DUMONT-WILDEN (Brussels: G. Van Oest & Cie.) 10 frs.—Readers of "THE STUDIO" are familiar with the work of the famous Belgian painter, whose rare personality is portrayed in the pages of this monograph. M. Dumont-Wilden, in his most interesting study, has sought the lines along which the artist's sensitive and dreamy temperament has evolved until at this moment his art stands a symbol of the philosophic attitude of his day towards material beauty in relationship to the unknowable that surrounds us. The book, which is in French, is an exceptionally thoughtful example of a kind of monograph to which in the present times we are accustomed. It is admirably illustrated from the painter's works. The illustrations include the *Study for Isolde* here reproduced. *Glass.* By EDWARD DILLON, M.A. (London:



## Reviews and Notices

Methuen.) 25s. net.—Although in his useful contribution to the well-known Connoisseur's Library Mr. Dillon deals with glass in the restricted sense of *verrerie*, or vessels of glass, and *verroterie*, or ornaments in glass, such as beads, etc., using the French words for want of exact English equivalents, he prepares the way in his introduction for a just appreciation of the essential characteristics of those two branches of the glass-maker's art by giving a brief history of the craft in general. With occasional gaps in the continuity of the story, when temporary causes brought about a break in the production of æsthetic glass, he traces the development of the various branches of the art from the earliest times to the present day, dividing his subject into three periods, the first dating from prehistoric days to the discovery of glass-blowing, the second extending from the beginning of the Christian era to the end of the eighteenth century, and the third, to which he gives the name of the industrial period, when the manufacture of glass became an important craft in England and France, taking in the whole of the nineteenth century. The technical mysteries of the craft are admirably elucidated, as, for instance, in the case of the stipple or dotted method of the Dutch of the early seventeenth century, by means of which a design of the utmost delicacy—a mere breath, as it were—is made to appear on the surface of the glass; and again when the different kinds of Venetian beads are explained. Noteworthy also are the descriptions of seventeenth and eighteenth-century Oriental glass, in which, with many other fine examples of the products of Asia, is one of a very remarkable Indian basin with white flowers on a gold ground. The only drawback to a publication that will delight every connoisseur is the strangely inadequate account of modern glass, which is cursorily dismissed in four pages. Only three names, those of the American Tiffany and the Frenchmen Emil Gallé and Henri Cros, are mentioned, the English Powell, who represents the oldest glass manufacturing firm of Great Britain, and the Italian Salviati being alike ignored. The volume contains numerous excellent illustrations, many in colour.

*Westminster Abbey and the King's Craftsmen.* By W. R. LETHABY. (London: Duckworth.) 12s. 6d. net.—The characteristic feature of this new work, the outcome of twelve years of close research, is its recognition of the importance of individual craftsmen in the evolution of the great Abbey. As the author remarks, it has hitherto been assumed that nothing is known, or may be known, of the architects of our mediæval buildings; but, he

adds, so great is the mass of records which have been preserved regarding their erection, that an account of the builders of several of them can be made out with some fulness, and he claims that Westminster Abbey is better documented than any of them. After giving in his Introduction a general account of the beautiful old church from the art point of view, laying special stress on the surviving details, however fragmentary, of the original buildings of each period, he proceeds to identify the work of a number of builders, masons, sculptors, painters, metal-workers, &c., including Masters Henry of Westminster, Robert de Beverley, Richard of Wytham, Thomas of Canterbury, William Ramsay, Alexander of Abingdon, William of Ireland, Richard of Reading, William of London, Walter of Durham, Hugh of St. Albans, William Trel and others of lesser importance, supplementing his narratives with many illustrations of typical examples of structural and decorative work. The mischief done by unskilful restoration and neglect of the simplest means of preservation, as well as by wilful destruction, is forcibly and painfully brought out, but the dominant feeling of the reader is one of thankfulness that so much still remains to bear witness to the religious enthusiasm that, as in the great Continental cathedrals, inspired the whole army of workmen whose privilege it was to aid in raising up and adorning the grand fabric to the glory of God.

*Original Drawings of the Dutch and Flemish Schools in the Print Room of the State Museum at Amsterdam.* Selected by the Director, E. W. Moes. (The Hague: M. Nijhoff; London: Williams & Norgate.) Parts VII.—X., £1 14s. net each.—The first half-dozen instalments of this work having already been noticed in these columns, it only remains for us to repeat, now that the concluding instalments have made their appearance, that the unique series of reproductions constituting the work cannot fail to be of the utmost value alike to the connoisseur interested in the great masters of the Low Countries and to the art student. To the latter, especially, their importance cannot be overrated, on account of the insight they give into the many and diverse methods pursued by these old masters. They show, too, that these masters, numbering nearly a hundred and counting among them most of those who have made the Dutch and Flemish Schools famous for all time, assiduously cultivated the art of drawing from nature as a foundation for their permanent work, giving point in this respect to Carlyle's definition of genius as an infinite capacity for taking pains. In our previous notice we referred to the numerous examples among these drawings



## Reviews and Notices

which show the application of water-colour in varying degrees as being of particular interest, and in these last instalments further examples of this are given, among them being some (as, for instance, Constantijn Hughens' *In the Camp near Bonn*) in which a little coloured wash is used to brighten a sepia drawing, while in others (e.g., Gerard van Battem's *Sketch of a Town*) we have water-colour drawings pure and simple. To the ordinary student the cost of the complete work (£17) is, of course, prohibitive, but there is no reason why it should not find its way into art schools.

*English Costume.* Painted and described by DION CLAYTON CALTHROP. Georgian. (London: A. & C. Black.) 7s. 6d. net.—This, the last volume of a very useful publication, shares the merits and shortcomings of its predecessors. The information given has been collected from a great variety of sources, and the sketches of details of costume, incorporated in the text, do much to elucidate it, but the full-page illustrations in colour are by no means satisfactory, the artist's sartorial lore being far superior to his technical skill and knowledge of the anatomy of the human form. The best drawings in the book are the small reproductions after the Dightons.

*Ornamental Designs for Art Workers.* (Vienna: F. Wolfrum & Co.)—The demand for works on ornamental design is increasing, and in view of this the publishers of this portfolio have established a bureau where practised designers are engaged in creating designs for their various publications. The work under consideration consists of forty-eight plates containing designs in colours for various decorative purposes, each plate comprising several drawings. There are designs for jewellery, textiles, spoons, leather goods, pottery and porcelain, cross-stitch, embossed leather and silver plate, lace, furniture, embroidery, stained-glass windows, etc. It is not the intention of the designers that their designs should be copied blindly, but those seeking help will find a fruitful source of ideas and suggestions in their work. All the designs are of a practical character, the designers being men who know thoroughly the practical side of applied art.

The number of books on wood-carving which make their appearance from time to time seem to point to increasing cultivation of this craft. Mr. William Bemrose's well-known *Manual of Wood-Carving* (Bemrose & Sons, 5s.), is now in its twenty-second edition, a fact which is sufficient proof of its popularity. It is a work avowedly written for the instruction of learners, who should be able to follow without other assistance the

explicit directions which the book contains, along with numerous clear illustrations of implements and designs. A wider field is covered by a new work recently published by Mr. Batsford, viz.: *Practical Wood-Carving* (7s. 6d. net), by Eleanor Rowe. Miss Rowe's knowledge of the craft is very extensive and in this work we have some of the fruits of her twenty years' experience as manager of that excellent institution—the School of Art Wood-Carving at South Kensington. The implements and woods employed, the various methods of work, Gothic, Renaissance, and pierced carving, are treated in successive chapters, amply illustrated, concluding with an instructive discussion of treatment and design. A useful glossary is appended. We have also before us two portfolios of wood-carving designs—one by Muriel Moller (Batsford, 6s. net) consisting of six sheets of excellent working drawings of panels, frames, etc., with examples of furniture suitable for them, as to which Mr. Walter Crane writes an appreciative foreword, while the other consists of twenty plates containing in all thirty examples of *Old English Wood Carving Patterns* (Batsford, 8s. 6d. net), selected and drawn in facsimile by Margaret F. Malim, from rubbings taken from the best specimens of Jacobean furniture. Both these sets of drawings should prove of great utility to the carver in wood.

Messrs. Newnes' series of volumes dealing with "The Drawings of the Great Masters" has received two interesting additions. In the one Lord Ronald Sutherland Gower contributes a brief but instructive introduction to the *Drawings of Thomas Gainsborough*, of which forty-three examples are reproduced; while the other volume is devoted to Leonardo da Vinci, whose exquisite work as a draughtsman is ably dealt with at some length by Mr. C. Lewis Hind. The price of each volume is 7s. 6d. net.

Of the so-called *Rokeby Venus* of Velasquez, an excellent mezzotint engraving has just been published by the Caxton Publishing Company of London and Edinburgh. The plate has been engraved by Mr. T. Hamilton Crawford, one of a number of young men trained under the distinguished painter, Prof. Hubert von Herkomer, who are making names for themselves. Mr. Crawford's rendering of the now world-famous painting is in every way admirable, and will, we believe, commend itself to all admirers of the original. The issue is limited to 350 signed artist proofs.

(Owing to pressure on our space this month we are obliged to hold over a number of reviews.)

## *The Lay Figure*

### THE LAY FIGURE: ON REALISTS AND REALISM.

"I HAVE a very strong objection to the tendency, which is, I notice, very prevalent now among artists, to narrow down broad definitions until they lose their real meaning," said the Art Critic, "and to the readiness of small cliques of workers to arrogate to themselves titles which do not rightly belong to them."

"What do you mean?" enquired the Man with the Red Tie. "Your remark is no doubt quite justified; but I must confess I cannot see what you are driving at."

"I will give you an instance of what I mean," replied the Critic. "Have you not noticed that a certain group of painters assume the name of realists, merely because they record coarsely and crudely the vile side of life and take a brutal pleasure in its ugliness? They deny this title to every other artist who does not accept their special convention and join with them in pursuit of their unworthy objects. I say that the true realist is not to be ticketed in this manner, as a follower of a bad fashion, and that he does not belong to any clique."

"I think I can follow your argument," returned the Man with the Red Tie. "You would claim that the name under which this particular group elects to be known really belongs to a large school of artists, and that the group is wrongly appropriating to itself what is, or should be, common property."

"Precisely!" cried the Critic. "You put the case in a nutshell. I say that all sincere artists are realists, if only they study nature rightly and seriously; and that a clique which has eyes for only one phase or aspect of nature has no right to use an honourable title in an absurdly narrow way. Realism is not a fashion, and it is certainly not the commonplace piece of conventionality which the men of whom I complain would make it."

"Tell me, please, what realism is," broke in the Decorator. "What we are asked to accept as realism in the present day seems to me to be nothing but the representation of what is either obvious or offensive. Is this the convention that you complain about? If so, I join with you in your protest."

"I welcome you as a supporter," laughed the Critic. "I thought you would back me up. What I understand by realism is the honest and genuine representation of what is best in nature for artistic

purposes. The true realist seeks for character, but he also earnestly cultivates his selective sense until he is able to distinguish between the character that is pictorially beautiful and that which is not. He does not waste his energies in exalting mere prettiness or in treating little trifles chosen haphazard from a mass of other trivialities, all of which are equally unimportant. He would be no realist if he did that. The realism he seeks is not dull, stupid, and ugly actuality, but the deeper and worthier truth that comes from searching insight into the characteristic aspects of Nature."

"Wait a minute!" cried the Man with the Red Tie. "If this is realism, what becomes of idealism? You are broadening out your definition until it covers all the abstractions of which art can take account. Do you recognise no distinctions?"

"Yes!" replied the Critic. "The idealist aims at what appears to him to be a combination of perfection which Nature rarely if ever exhibits at one and the same time. In his effort to portray the human form he selects from one model an arm, from another the bust, and from a third the head—failing to find in one model alone all the conditions of perfection which he wishes to arrive at. The realist, on the other hand, accepts the condition of Nature as he finds it. He is content to portray what to the idealist appears to be an imperfection when that imperfection is requisite to the representation of his subject."

"Then what becomes of our friends, the modern so-called realists, who belong to the clique you condemn?" enquired the Man with the Red Tie. "Do they not represent Nature, and has their work no foundation in actuality?"

"Yes, it has a foundation in actuality just as the work of the idealist is, in its essence, founded upon actuality. The idealist selects that which appears to him to be of a beautiful and elevating character; the pseudo-realist, however, selects only that which is ignoble and defacing. He is, in fact, a perverted idealist and has no right to take rank among the worthier members of a school whose chief and ultimate aim is to depict nature as we see it. His art is a foul art; soiled by contact with the squalid side of civilized life, and wanting utterly in that purer atmosphere which comes only from association with clean, wholesome nature. It is not realism, because it has no genuine reality; it is the artificial representation of things produced by unnatural conditions, and it advertises its artificiality by sailing under false colours."

THE LAY FIGURE.







PORTRAIT OF DR. JOACHIM. BY P. A. LÁSZLÓ.







PORTRAIT OF DR. JOACHIM. 61



**A** HUNGARIAN PORTRAIT  
PAINTER: PHILIP A. LÁSZLÓ.  
BY DR. GABRIEL VON TÉREY.

WITH the name of László a whole world of fascinating and significant figures rises before us. Beautiful women of every nation are presented to us in his characteristic manner: queens, princesses, aristocrats, well-known members of society, and, finally, an almost endless series of men belonging to the upper ranks of life and the aristocracy of talent. It is difficult to realise what a wealth of fruitful activity lies behind this artist, only eight-and-thirty years of age at the present day. It seems but a short time since he began the career that has led him from triumph to triumph, bringing him early that fame which is often but grudgingly bestowed on others in their latest years. László's work has already been described here at length (*THE STUDIO*, October, 1901), and, as may be remembered, an account of his life was then given.

I have now, therefore, only to undertake the task of describing the artist's work with an analysis of his personality, and its development up to the present time. But a rich, nay an almost too rich, amount of material lies before us, in which it would be easy to lose ourselves, as in a labyrinth. To bring order into this chaos our best plan would be to discuss first László's successive periods, each sharply differentiated from the others and bearing evident traces of diverse influences; then to demonstrate how the artist has freed himself from these influences; and finally to show how he has escaped from them the richer or the poorer as the case may be; but this would carry us too far, and a briefer survey must suffice.

László's development has proceeded throughout in a harmonious manner without leading him into any extremes, and this may very likely be because he is so highly gifted in technical capacity. With him there has been no hard struggle for self-expression;

what he wanted to say he had no difficulty in saying, and means of self-expression were always at his command in a quite extraordinary way. This does not mean that knowledge came easily to him; he has studied with diligent industry, and has laid down for himself a foundation too often lacking in the case of modern painters. In addition to this fundamental groundwork come the gifts which an artist either has or has not, enabling those who possess them in a high degree to rise at a bound above the level of mediocrity; and László's very earliest works, on which his fame was founded, already bore the stamp of ripened maturity. The most notable among them is probably the portrait of the connoisseur, Bishop Bubics of Kassa. In his grip of his subject, in his treatment of the drapery and the hands, we already recognise the László of after days; but in the head the artist



THE DUCHESS OF TECK

BY P. A. LÁSZLÓ

## *Philip A. László, Portrait Painter*

strikes a note which rings like a forewarning of his later, much later, maturity, and in this head is promise of the future. Illuminated by a well-directed mellow white light, the face shows an easy skill in execution that can scarcely be equalled for mastery of style; it makes us think of wax or of marble, and it is indeed a work of plastic art in colour that we have before us here. Owing to this carefully-studied representation of the features the fleeting spiritual expression of the moment is evolved for us quite naturally from what is purely corporeal; it shines from the mild eyes, and plays around the fine, half-sceptical, half-kindly mouth. László has also given us portraits of Leo XIII. and Cardinal Rampolla, and the pictures I have mentioned are landmarks in the artist's career. To this category must be added the justly-admired portrait of the German Chancellor, Prince Hohenlohe-Schillingsfürst, which obtained the great gold medal at the last Paris Exhibition. Between these lies a well-nigh innumerable series of likenesses, each of which bears the mark of its value according to the personality of the individual model, the artist's inspiration, and the length or shortness of the time expended upon it.

The world in which our artist moves, the world where his work is loved and whence he draws his inspiration, is that of the upper ten thousand. It is a world which stands far apart from need and strife, where everything connected with beauty and luxury can develop unhindered. The women who belong to this sphere have, amidst other more important tasks, that of being beautiful and dressing beautifully. They are well aware of their external advantages and are fully conscious of every gesture they make, and yet they give the impression of perfectly natural ease. These are László's models, just as they were the favourite models of Vandyck, Reynolds and Gainsborough. They feel that the master who is painting them sympathises with them, and during the sittings, which, thanks to the master's easy unfettered methods, are carried

on under the stimulus of lively conversation, the model unconsciously assists in the success of the picture by exhibiting that side of his or her nature which is best calculated to inspire an artist. László works remarkably quickly. Where others, even great painters, make use of preliminary studies, photographs, etc., he sketches in the outlines of a head, eyes, nose and mouth, with a few bold strokes of the brush, proceeding then with the detailed working-out of the painting. This dashing style is nearly always successful with him, and gives his colour-sketches their peculiar charm; it is in this way that he succeeds so admirably in catching the special fascination of women.

How difficult it is to know where to begin an enumeration of all who belong to this gallery of beauty, and what famous names are here! An artist's greatness, moreover, lies in *what* and not in



COUNTESS SCHÖNBORN

BY P. A. LÁSZLÓ





PRINCESS DIETRICHSTEIN WITH  
HER SON. BY P. A. LÁSZLÓ

## *Philip A. László, Portrait Painter*

whom he paints. Still, we will let them pass in review, these princesses and aristocratic ladies, the great people of society or of the world of art, who have inspired the artist either by beauty or by interest of expression. There is Princess Dietrichstein with her little child, in a landscape setting; Princess Windisch-Graetz, with the fascinating charm of her great dark eyes; Countess Larisch, one of the most delightful creations of the artist; Princess Lichtenstein, *née* Archduchess of Austria; the charming face of Baroness Erlanger; Princess Pauline Metternich, whose intellectual features must have provided the artist with a peculiarly grateful task; Countess Trani (sister of the late Empress and Queen Elizabeth), whose portrait shows a suggestion of Lenbach's style, severe, simple, characteristic, rich in tones of colour which are quite unforced, and so refined that they can hardly be properly appreciated save by an artist; Alice Barbi, with her splendid tragic face, which he has managed to realise so completely; Countess Fersen, who fascinates us by the peculiar sphinx-like expression of her eyes; Countess Schönborn, represented by the artist with her little daughter in a very characteristic manner; Baroness Tuyl, a well-known Dutch beauty, whom the artist has depicted in a large hat and looking straight before her. And then among the French aristocracy we may mention the portrait of Countess Castellane, who has inspired the painter in a work full of temperament; Countess Dezasse, typically French with her dark eyes, black hair, and proudly noble features. The artist has painted several portraits of his own wife (who comes of a well-known Irish family) with her beautiful fair hair and sincere eyes, and one of them (p. 266) shows her to be a musician. Among the artist's most deeply felt pictures is a portrait of his mother, with great, wise, almost visionary eyes, and a likeness of his sister-in-law,

Miss Guinness, treated with a Rembrandt-like effect of lighting.

In his arrangement of group-portraits László follows the example of the great English painters of the eighteenth century. He likes to place his groups (I am now thinking of those two pictures which represent the family of the Duc de Gramont) in a landscape-setting, by preference in a park, and the grouping then comes about naturally and harmoniously.

He manages with great cleverness to soften the contrast between the different effects of the more picturesque attire of the ladies and the necessarily modern costume of the men. It is easily to be understood that a painter of taste who has a special love for portraying the attributes of female grace can have no great liking for the unpicturesque dress of our men; but thanks to the exalted



COUNTRESS FERSEN

BY P. A. LÁSZLÓ





COUNTESS ILJA DEZASSE

BY P. A. LÁSZLÓ



PRINCE A. HOHENLOHE-SCHILLINGSFURST

BY P. A. LÁSZLÓ

## *Philip A. László, Portrait Painter*

position of his sitters László often has an opportunity of painting his subjects in the costume belonging to some particular office or rank. Robes of this sort raise a picture above mere fashion, efface the indications of date, and add their own special contribution to the picturesque effect. The portrait of the German Ambassador to Japan is an interesting picture in this respect. As a painter of men's portraits László is no less successful than as a painter of beautiful women; indeed he often has an opportunity here of being the more impressive, because he has not mere external form and charm to convey, but mind and character. He devotes to drapery only so much attention as is absolutely necessary, and can therefore bestow greater study on the face. A shining instance of this is afforded by the portrait of Count Chotek, the late father-in-law of the heir to the thrones of Austria and Hungary. The clean-shaven face with barely-indicated whiskers represents a distinctly Austrian type; the wise and kindly eyes, the firmly-closed mouth with narrow, finely-chiselled upper lip, show energy and good nature. The pose of the hands is full of action; we can see them explaining and gesticulating. Another notable example is the portrait of the late Duke of Cambridge; it was no small achievement to catch such a speaking likeness of features thus blurred by old age. The portrait of the Duke of Teck is picturesquely conceived; the sitter wears a uniform with his military cloak thrown over it. A portrait of Lord Stanley of Alderley, executed with much loving care, is noble and impressive. The portrait of the Austro-Hungarian Ambassador in London, Count Mensdorff, is a speaking likeness of the sitter's very agreeable and manly presence. The portrait of the King of Portugal is a work full of power and sim-

plicity; here László has denied himself all external advantages, representing the King in a plain dark coat. The artist has quite recently been commissioned to paint the portrait of an Indian rajah, and it is a particularly attractive face which he here places upon his canvas; the brownish-yellow complexion is especially interesting, with great calm eyes looking out from beneath their heavy lids, a broad flattened nose, red lips, while wound round the head is a coloured Indian cloth, which partially covers the brow and ears and falls on the shoulders.

I have spoken above of landmarks in László's career; the portrait of Monsignor Count Peter Vay, well known in England, is one such landmark, and in it the artist's latest period has attained high-water mark. A striking head, a proud and noble figure, has here rivetted the eye of the painter. The fine aristocratic features,



CHILDREN OF MR. VAN HONERT

BY P.-A. LÁSZLÓ





HIS MAJESTY THE KING OF  
PORTUGAL. BY P. A. LÁSZLÓ

## *Philip A. László, Portrait Painter*

the clear steel-blue eyes, the high-arched nose, the narrow lips with their wonderful play of mingled good-nature and delicate sarcasm—all this László has depicted in quite masterly style. Drapery plays a great part in this picture; the artist has been able to revel in purples and reds, displaying the most delicate gradation of tones in the folds of the material. All is painted with freshness and mellowness, and with a breadth and certainty which denote the great artist. The long, slim, nervous hands, placed in a manner highly characteristic of the sitter, are also very fine. The background is kept in two shades of red—a bold experiment which could only be successful in the hands of a painter absolutely certain of himself.

One especially happy feature of this painting is the combination of broad technique with perfect finish. The artist laid down his brush at a moment when the picture was still fresh, when every stroke helped to give it life, when each actual detail was fully expressed. How few there are who know how to do this! How much our present-day portraiture suffers from two extremes: on the one hand sheer daubing, a mass of spots of colour, in which only the closest inspection renders a human form discernible; on the other hand too highly-finished work, which lays as great stress on unnecessary accessories as on the really important details.

László never falls under the curse of these two extremes. Even the portraits most recently ex-

cuted by him, such as those of Count Larisch, the Vicomte de Montesquiou, the clever critic, and the Vicomte de Paris, bear the stamp of ripeness and lucidity. Those who have visited the artist's studio during the last few months have had the opportunity of admiring the portraits of Count Schön-

born, Count Berchtold (Austro-Hungarian Ambassador to the Russian Court), the Archduchess Maria Theresa, Princess Kinsky, and the Grand Duke and Grand Duchess of Hesse; besides the group of Countess Wenckheim with her two children. These are all finished pictures. But when the painter dashes off his clever sketches on paper, even then he is never superficial; everything is carried out to the right point, no characteristic detail



PORTRAIT STUDY

BY P. A. LÁSZLÓ

is omitted. The colour-sketch of Professor Joachim, of which an excellent reproduction accompanies this article, is a notable instance of this sort; it expresses the personality of the master—now more than seventy-five years of age—so perfectly that we cannot complain of having a mere sketch before us. It is a true musician's head that László has portrayed here. Quietly contemplative, the blue eyes gaze out from behind the spectacles. The grey hair falls across a finely-modelled, intellectual brow, to which the happy arrangement of the light gives full value. The expression of the mouth is particularly successful and lifelike. It shows austerity and severity, and withal much kindness and gentleness. We feel instinctively that this great violinist has





PORTRAIT OF PRINCESS WINDISCH-GRAETZ BY P. A. LÁSZLÓ.

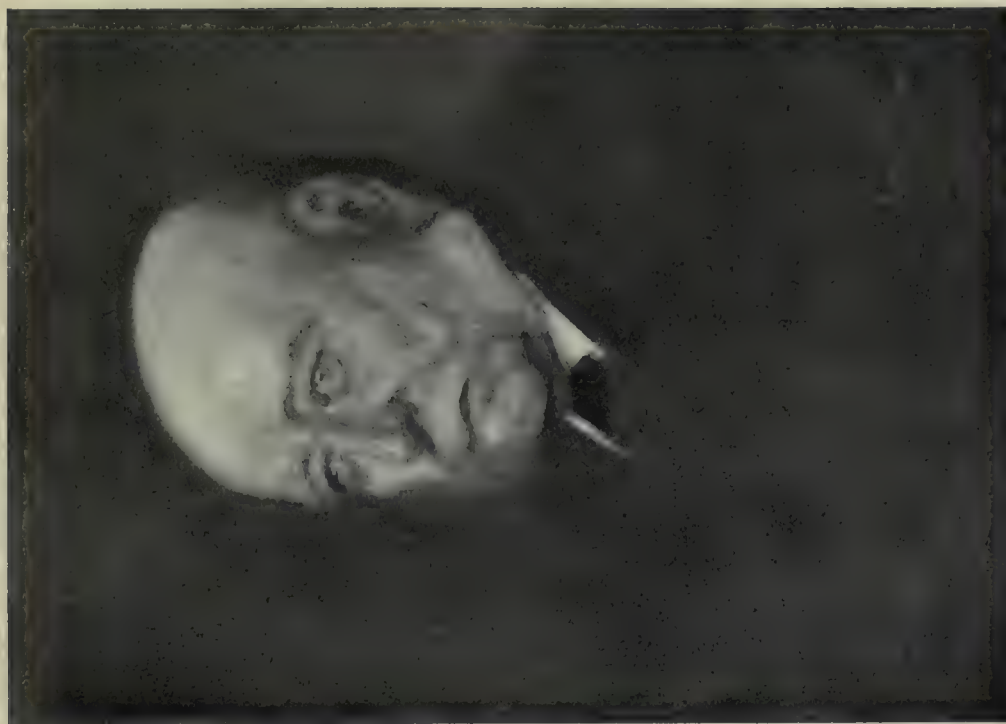






HIS EXCELLENCY COUNT MENSDOFF

BY P. A. LÁSZLÓ



H.R.H. THE LATE DUKE OF CAMBRIDGE

BY P. A. LÁSZLÓ



THE ARTIST'S WIFE

BY P. A. LÁSZLÓ



COMTE DE MONTESQUIOU

BY P. A. LÁSZLÓ



## *Philip A. László, Portrait Painter*

lived through much, that he has not reached the heights of classical perfection by mere jesting and trifling. All great art is dearly paid for. László has immortalised another artist, or rather, virtuoso of the violin—Jan Kubelik. This sketch is all fire and temperament. How life-like is the glance of those dark eyes!

Having briefly reviewed László's work up to the present day—having noted at least some of his masterpieces of the last six to ten years, let us cast a glance into another little world in which he has made himself at home, the world of childhood. I shall never forget what a deep impression the portrait of little Daniela made upon me some years ago; the lovely radiant face in its frame of fair hair, the airy transparency of the dress leaving the neck and shoulders bare, the charming action of the hands. There was an astonishing freshness about this child, an expression not easily forgotten. Then there was another deliciously spontaneous picture of little Sabina, quite unique in its way. The little maiden wears a roguish expression on her face, and has a pale blue ribbon in her touzled hair. The portrait of Princess Victoria, daughter of the German Emperor, gives full value to the vivacious, healthy nature of the sitter. In his own three children László possesses a constant

source of happy inspiration. He has frequently painted his eldest son Henry, once in a velvet suit and lace collar, quite in the Reynolds style, with flaxen hair falling in long curls over his shoulders. Now that the curls have been cut off, leaving a head of the Rubens type, László has no less often painted his son's portrait, usually in a light-coloured sailor suit. A red-chalk drawing in three-quarters profile is particularly successful, and the pretty lines of the boy's head are well expressed.

We have followed this gifted portrait painter up to the present day. It is safe to predict that he will pass through many other phases of development; his persevering industry and restless energy will not allow him to cease from striving, for in him as in every sincere artist dwell the instinct of acute self-criticism and the longing after the highest perfection.

G. v. T.

At a general meeting of the Society of 25 English Painters held recently it was decided to eliminate the word "English" from the title of the Society, which will henceforth be known as "The Society of 25 Painters," so that in future all artists who are British born subjects will be eligible for election as members. We are requested to state that the committee has made arrangements with Messrs. Mar-

chant & Co. with reference to their exhibitions, in pursuance of which these will hereafter be held at the Goupil Gallery, 5 Regent Street. Several new features will be introduced, a summer exhibition of sketches, etc., full details of which will be announced in due course. All the members of the Society have received an invitation from the Mayor of Barcelona to exhibit in the British section of the International Exhibition which has recently been opened in that city. It is interesting to note the Society's exhibition at Berlin was very successful, and is being followed by exhibitions at Düsseldorf, Munich, Hamburg, and other German cities.



DR. GABRIEL VON TÉREY

BY P. A. LÁSZLÓ

## *Oliver Hall, Landscape Painter*

### THE LANDSCAPE - PAINTINGS AND WATER-COLOURS OF OLIVER HALL. BY T. MARTIN WOOD.

It is always a question how close an artist can, in the light of a knowledge which is scientific, interpret nature, retaining the while the consciously pictorial composition which the old masters teach. There are few artists who have attempted this with more promise of success than Mr. Oliver Hall. In his earlier work he leaned perhaps almost entirely to a reminiscence of older landscape art, and now, even when concentrated on purely naturalistic aims, he is never betrayed into forgetfulness of composition as that word was once understood. A decorative instinct seems one of the strongest of his artistic merits, and it would perhaps be true to surmise that this instinct, gratifying itself in the contemplation of earlier devices of picture-making, made Mr. Hall a student of those devices rather than that his scrupulous regard for composition was forced upon him by such study. For it seems so much

a part of his methods, it is so little obtrusive and, with him, apparently so unconscious, that it gives to his work a charm which is wanting in that which deliberately attempts to make nature conform to a preconceived decorative formula. This point we take first in dealing with Mr. Hall's work, because one of the chief attractions of his art has always been its completeness. Each of his paintings is brought to the state when it may in the old sense of the term be called a picture—when the artistic statement which it contains is epigrammatically polished and presented as a finished creation, not simply as a transcription from some part of nature carried across a strip of canvas, the size of which has been more or less carelessly determined.

With his belief in the necessity of finishing the task of picture-making to the end, when once a picture as apart from a study has been begun, the artist accepts many responsibilities, and much is required which is forgiven those who frame any transcription direct from nature which has chronicled a passing effect. Scrupulous regard for pictorial design carries with it necessity for beauty of finish, for a finished presentation of the idea such



"KNARESBOROUGH, YORKSHIRE"

BY OLIVER HALL.





"BRIDGNORTH, SHROPSHIRE"  
BY OLIVER HALL

## Oliver Hall, Landscape Painter

as is demanded from the sonnet maker who elects to frame his idea in so prescribed a shape. From this standpoint we look for fine surface quality, for a pleasant quality of paint. Next to his sense of composition this charm in the workmanship makes itself apparent in the work of the artist of whom we write.

We cannot help feeling, however, that these two perfections, that of composition and of quality, are secured in his art, on occasion, by some sacrifice of atmosphere. Pleasant spaces of white-walled houses against the sky, as in the picture of *Knareborough*, would seem to attract the artist by their colour and shape; and then the graceful arching of the bridge attracts him, but the atmosphere which nature everywhere interposes, veiling one kind of beauty with another, he does not always remember. This is the fault we could sometimes find if upon fault-finding bent. We may well be answered that in this respect Mr. Hall sins in the company of the old masters. It is the point which gives Mr. Hall's work its attractive significance. Tiring of the almost brutal spontaneity of the later impressionists, perhaps one values at this moment more than anything else an attempt to return to the

beauty of art as the old masters understood it, without undervaluing the truths which the science of modern painting has won. Mr. Hall makes an attempt in nearly every painting. His faults are a modification only, they do not negative his success in these attempts which constitute the originality and attractiveness of his work. Landscape painting can hardly justify itself where there is not charm of colour. For that charm is of the sun and the air, clothing the nakedness of form. The landscape artist who fails in this quality struggles with an outline of the earth as it has not been since the utterance, "Let there be light." Landscape painting cannot be written about as such where a gift of colour is not displayed, so though colour is the first, the essential thing, we have referred first to other things in the work of which we write.

Of the aspect of nature to which Mr. Hall seems drawn, the reader who does not yet know the artist's work will inform himself best from the illustrations. It is work in which graceful shape, bended boughs of trees, the picturesque, find adequate appreciation. We cannot easily recall a picture by the artist where pleasant form has escaped him. It is this definite hold on the structure of things that



"PARHAM FOREST"

BY OLIVER HALL



*Oliver Hall, Landscape Painter*



"REMINISCENCE OF A SEAPORT TOWN"

BY OLIVER HALL



"SOUTHAMPTON FROM THE MARSHES"

BY OLIVER HALL

## *Oliver Hall, Landscape Painter*

gives to his art its decorative value. Form is always rhythmic to its appreciators, and the appreciation of it implies that value will be set on a balanced representation of it in the canvas. The departure which, in our opinion, will give to Mr. Hall's art its ultimate highest success will be when this conscious arrangement of form, delicately bathed as it already is by him in colour, is not only hidden here and there by colour, but willingly lost at times for the sake of the atmosphere, apparent sometimes only to the imagination, to be remembered always as enfolding, softening, making indefinite and chimerical, an otherwise very real world.

But to speak in this strain is perhaps to speak not of the matter in hand; a danger that besets candid criticism is the substitution of what is hypothetical, the criticism of that which is not instead of that which is. These paintings, which are the expression of an individuality because they are just what they are, can only from their own standpoint have measure taken of their success. Some heavy darks against the light, giving a suggestion of relative values extremely pleasing to the eye, are frequently met with in Mr. Hall's paintings; the

pleasure they are capable of giving seems based upon a very true observation of actual values. The power to invent an arrangement of values which keeps the secret of nature's own arrangements, while formulating them into the beauty of art, suggests a deeper sympathy with nature and closer intimacy with her than a literal method of direct transcription. In Mr. Hall's case we cannot read so easily as in some cases, whether he sees nature at once in so highly pictorial a way or how far he accommodates to his picture. The result is everything, and his art convinces; we do not question ourselves—except when, as in this case, reviewing his work and on questioning bent. Some artists have a great knowledge of nature, and many have a great knowledge of paint; the rare thing is to find a painter with knowledge of both so well assimilated that the one finds expression easily in the other.

In Mr. Hall's work we have a value not entirely to be identified with craftsmanship. To venture behind the craftsmanship, to define the source of its charm, is difficult as yet, for it is likely that only part of his artistic message is yet spoken. On account of an occasional change of plan in work which he has exhibited, and judging it as we



"ON THE SHORE OF THE SOLWAY"

BY OLIVER HALL





Unter Hall Louis, Jr. Printer

[illegible][illegible]





"ALLONBY," FROM A WATER-COLOUR DRAWING BY OLIVER HALL.





## Oliver Hall, Landscape Painter

do here without further explanation from the artist, it is possible at certain points to misinterpret its intention. Such work as this is of that kind which will be accepted or rejected at once by the picture-lover on account of its personal note and its very definite choice of certain aspects of nature. Mr. Hall recently exhibited a collection of his oil paintings at Messrs. Dowdeswell's galleries. Scholarship in painting was as apparent as ever, but the influences of older schools were giving way to a more individual manner. Looking back upon the artist's successful record, it were forgiveable to forget it for the anticipation of his future development.

His water-colour work we have not yet mentioned. It is simple in the extreme as regards method. Here the inspiration of the early school of English water-colourists is very apparent, and form is always, as in his oil-work, very precise. In this medium he has not striven with complexities such as tempted Melville, for instance. In his oil-painting all difficulties have been challenged except those of extreme impressionism. In his water-colours, however, as in his oil paintings, he concentrates upon a result which interprets a naturalistic view of his subject in a style that pleases by decorous restraint. This restraint is characteristic of the artist's way of viewing nature. Everything that is not essential is eliminated from his paintings, and he appears to have formed the habit of looking beyond the thousand-and-one confusing details which form a part of almost every composition, if accepted direct from nature, to the essential shapes and colours which give dignity to the scene. Dealing with some very ordinary aspect of life he never fails to exploit all the pictorial possibilities which it showed to him

personally and hid from so many other people. This habit of approaching nature from a chosen point of view, of looking everywhere for some accidental conformity in things to his cultivated sense of the picturesque, is characteristic of all painting which inclines towards individualism in its style. The perpetual effort to find pleasing symbols for the vast vocabulary of nature makes both for simplicity and charm in its rejection of everything which would modify the grace of selected form or the surprise that is deliberately contrived in colour. The simplicity of the subject chosen in the picture called *Nyetimber Common*, is quite reminiscent of earlier English landscape art, which confidently relied on the sentiment of



"THE END OF THE QUAY"

BY OLIVER HALL

*Oliver Hall, Landscape Painter*



"A BIT OF OLD KNARESBOROUGH"

BY OLIVER HALL



"FOUNTAINS ABBEY"

BY OLIVER HALL



## *Oliver Hall, Landscape Painter*

the quiet country-side to finish the work in the spectator's mind, which the suggestions of the picture began.

In painting trees Mr. Hall seems always to have striven to see them with some relation to the part they are to play in a picture. He apparently aims at a quite synthetical rendering of the restless masses of leaves, alternately crossed with sun and shadow as the day wears. Much knowledge of tree-form makes his synthesis very convincing, but the secret of his skill in this as in his other pictures is a careful search for all that art has already taught us to regard as beauty. He seeks always some idyllic mood in nature. This together with the care he expends in translating his subject with a pure technique gives to his work its salient characteristic of repose. The part that the human figure plays in his work is a small one; just here and there a small group suggests the presence of human life, but nothing more than this. It is stillness which he prefers to translate. His translation is always a little romantic; what is commonplace is not allowed to intrude in its commonplace shape. He makes his pictures a place

which our thoughts may inhabit, without incident which brings them always back to the present time.

Some of the legendary interest of localities he has painted seems to survive in Mr. Hall's canvas. This whisper of associations, together with the pleasant painting, makes his work essentially of that companionable order which allows us to return to it often. His pictures stand the test of a frequent return. They have secrets which they give up gradually—something is revealed that at first escaped us. Mr. Hall's art is certainly not of the kind that delivers its whole message the first time that it is seen. And since it is an art to live with, the trouble of the artist in the composing and the finishing processes of his pictures is repaid many times.

T. MARTIN WOOD.

THE two wall-paper friezes by Messrs. John Line & Sons, called "Briar Rose" and "The Rose Tree," reproduced on page 131 of "The Studio Year-Book of Decorative Art, 1907," are from designs by Mr. F. G. Froggatt and not Messrs. J. Wood and C. Overy Masters.



"NYETIMBER COMMON"

BY OLIVER HALL

## The Art of the Painter-Etcher

### THE ART OF THE PAINTER-ETCHER—ETCHING FROM NATURE. BY ALFRED EAST, A.R.A., P.R.B.A., R.E.

THE expression of nature by means of line is the most artificial of all the graphic arts, yet in the hands of a master it can become one of the most interesting. Not only does it express the form of things, but it should suggest their colour and movement. Without the assistance of actual colour it relies upon that suggestion with which the skill of the master can endow it. It is therefore a very personal art, expressing in a high degree the peculiar temperamental and artistic qualities of its exponent. In this respect it is as personal as the art of the painter—even more so, indeed, for the means used are purely artificial and therefore freed from the obligations which attend the work of the painter.

The painter-etcher by his technical methods strives to obtain certain qualities which are essen-

tial to all good work, such as perfect *Notan*, or the balance of light and shadow, the feeling of infinity in the sky, the truth of aerial perspective, and the radiation of light and heat. These qualities vary greatly in the method of their expression, the artist unconsciously revealing himself in the means he employs in expressing nature. The etcher cannot express colour *qua* colour; neither does he find an outline in nature. Nature ignores an outline; passages of light and dark or the delineations of form simply leave off at their boundaries, therefore the etcher must, of necessity, introduce an outline for which he has no authority. Yet in the absence of the conditions which the painter must observe, he is free to use what combination of lines he wishes to select, and which he deems will best express what he has to say.

With a few lines the etcher from nature gives one the sensation of a breezy sky. Were they not done with infinite judgment and skill, and with that swift execution and splendid confidence which



"A COTSWOLD FARM"

FROM THE ETCHING BY ALFRED EAST, A.R.A.





"ST. IVES." FROM THE ETCHING  
BY ALFRED EAST, A.R.A.

## *The Art of the Painter-Étcher*

come of great knowledge, the clouds, instead of conveying a feeling of transparency, lightness and luminosity, might appear as solid objects, hard as the rounded tops of hills and as unsympathetic as the outlines of a haystack. Think of the skill which can suggest all the beauties of a cloud by a simple outline, and see with what confidence such masters as Rembrandt and Whistler described with their needle the sense of distance, and the wonderful serenity of the sky. How wonderful is this exact direction and strength of the lines which express distance! The perspective is so subtle that it at once satisfies us that both the aerial and linear perspective are correlative. From the distant cloudlets faintly shimmering in the serenity of light, we look at all their gradations down to the foreground, strongly drawn and deeply bitten, and remember that all have been drawn with this fine steel point!

What an interval of anxiety lies before the etcher—even though he be one of great experience—ere he can see a printed proof! For the moment he entrusts his plate to the action of the acid bath, he submits to many risks of failure. He may have

drawn upon his plate something that expressed his appreciation of what he saw, and yet it may be ruined by an oversight which has been caused by the want of experience. He should thoroughly understand his business in this respect, as a plate under or over-bitten is a source of sorrow when it has been, up to that point, a successful one.

There is another method of etching from nature, as practised by Sir Seymour Haden with such brilliant success, and it is no doubt an excellent one, ensuring a perfect gradation of line. By this method the etcher starts with the lines which he wishes to be the most deeply bitten, and so works up to his highest light, working on the plate whilst in the bath. The bath, of course, must be slow, just suited to the speed of your work—that is, if you take ten hours to etch a plate in the ordinary way (*i.e.*, completing the drawing before biting), you must use just that strength of acid which will have bitten the darkest lines sufficiently a few moments before you draw your faintest ones. Although you can, of course, take the plate out and resume the work another time, yet the principle holds good. But



"THE AVENUE" (FIRST ETCHED STATE BEFORE AQUATINTING)

BY ALFRED EAST, A.R.A.





"THE AVENUE" (LAST STATE  
AFTER AQUATINTING) BY  
ALFRED EAST, A.R.A.

## *The Art of the Painter-Etcher*

the trouble of this process deprives the art of etching direct from nature of some of its pleasures.

But no one can adequately describe the sensation one feels when the first proof is pulled from a plate that is perfectly etched and bitten, a delight that compensates one for all the risks and anxieties that have gone before. As one lifts the paper from the plate in the press a hundred hopes and fears are set at rest, and the pleasure of seeing the first proof is one that, no matter how old a hand the etcher may be, is always new and always exciting.

There is no branch of this art that is comparable to that of the original etcher. All are translators, if you will: one, however, translates the work of man, while the other translates the work of nature. One binds you down to the expression of the painter who has already solved all these interesting problems of nature. The latter has none of the restrictions which must of necessity govern the former, for he is free to choose a thousand things that nature offers him, and if he has the power of selection, which is his prerogative as it is that

of the painter, he selects one that is suitable to be expressed by his particular art. If, on the other hand, he deliberately selects one that cannot be adequately expressed in line, he has no one to blame. In his selection he may exhibit that fineness of perception which should always be one of the principal qualifications of an artist. Let him be quite sure before he touches his metal; let him make a careful pencil-drawing, or a series of drawings, of the same size as the plate he intends to etch. By this means he will avoid a possible mistake in his selection, and not only that but by drawing the subject in pencil he will become thoroughly acquainted with the materials of which it is constituted. This should give him confidence and courage—the qualifications which are necessary to his success. He cannot know his subject too well; his knowledge should be almost sufficient for him to etch it from memory. The confidence thus gained will tell; each line will be a vital one, full of meaning, drawn confidently, so that, when bitten, it will be beautiful, showing



"AT TAORMINA, SICILY"

FROM THE AQUATINT BY ALFRED EAST, A.R.A.





"THE HILL TOP." FROM THE  
ETCHING BY ALFRED  
EAST, A.R.A.

## *The Art of the Painter-Etcher*



"A WINTER NIGHT"

FROM THE AQUATINT BY ALFRED EAST, A.K.A. 10

no hesitation and no deviation from a given purpose.

I wish to impress upon my readers the importance of the selection of a subject. It is perhaps more important to the painter-etcher than to the painter, because the former has the more limited means at his disposal. Having made up his mind what to etch, he may make a start—with the beginner it will probably be a very nervous one. He will feel the responsibility of attacking a plate when he knows that he cannot afford to make a mistake; he cannot fall back upon the refuge of the destitute—"india-rubber." His only resource is to stop out a false line before the biting. There is even a risk in that. Better not make it at all. In etching from nature he who hesitates is lost, for his line will be uninteresting and lacking in vitality.

Sit in comfort when etching. Get a plate-holder the size of your plate, with a raised edge, across which you can place a hand-rest, to prevent any danger of injuring the ground. Overcome the tendency of undue pressure of the needle when the line is to be dark or too light a pressure when the

line is to be fine. Remember also that the effect obtained by lines close together, or crossed, should represent the structural qualities of the material, and should be etched wider apart than in your pencil-drawing, since the action of the acid will broaden them. You will be disturbed at first by the colour of the metal in the lines. It will also at first be difficult to realise the result, but this quickly disappears with practice. Your needle should run smoothly over the metal—should not be too sharp to dig into it, and not too blunt to make a coarse line. Draw your outline of the large masses, in order to secure a satisfactory composition. You can do so with a long-haired sable and a little water colour—cadmium yellow or Chinese white. Just a simple idea of the composition is sufficient; no set attempt to draw any details or you will spoil the spontaneity of the work, as you will be tempted to follow the lines on the plate without reference to nature.

In the art of the painter-etcher, wherein he has to make certain statements for which he has



## Aman-Jean's Pastels

not the authority of nature, such as an outline of objects he draws, he must have the confidence to pursue the statement to its completion. The "tone" of nature he illustrates, not by colour, as in the case of a painting, but by aquatint or a series of lines placed side by side, or crossed at certain angles which he considers will best express the object he has in view. He must be careful that they are not mechanical cross-hatchings like the wires of a sieve, monotonous and dead as all such crossings always are. They should, like every touch, be vital, expressing skill, energy, insight and sense of style. His work must not be the mere design of an object drawn and shaded, in which the intention is obviously to imitate, or it will be as dead as a photograph, although it may resemble the lineaments of life.

We may sum up the whole matter in a few words—the maximum of result by the minimum of means. This should be the motto of every painter-etcher. But to attain this minimum careful thought is necessary, and it should always be borne in mind that every line that does not help practically hinders. A. E.

(P.S.—The aquatints reproduced as illustrations to this article have been etched in the ordinary way from nature before the application of an aquatint ground.—A. E.)

The latest additions to the Luxembourg include Eugène Carrière's *Christ on the Cross*; a portrait group, *The Late Fritz Thaulow and his Family*, by Jacques Blanche; *Réunion Publique*, by Raffaëlli; and M. Rodin's *Bellona*, one of the earlier works of the artist.

A CRAFTSMAN'S Union has been established, having for its main object to ameliorate the craftsman's condition. All craftsmen who are actual workers in their crafts are eligible for membership. Mr. R. Hallward, 15, High Holborn, is the Secretary.

## THE PASTEL DRAWINGS OF AMAN - JEAN. BY RAYMOND BOU YER.

If it be true, as Delacroix suggests in his journal, that art has her makers both of prose and poetry, it is among the latter that the exquisite *feminist* of whom I propose to speak must certainly be ranked; for whilst the painter-gravers delight in noting down on smooth metal or soft stone all the ephemeral details of fashion which from day to day metamorphose contemporary woman and her sensitive elegance, the reveries of M. Aman-Jean suggest the heroines of dainty and rather romantic poems. To the uncompromising prose of a Helleu his poetic art adds the cadence and solemnity of a rhythm.

The painter Aman-Jean has become well known to the public in the twenty-four years during which he has been exhibiting. While impressionism was



"COQUETTERIE"

BY AMAN-JEAN

## Aman-Jean's Pastels

adding a page to our history by giving itself up to the delights, so often vulgar, of external life with its plenitude of colour, this pupil of Lehmann, who had at an early date been freed from school formulas by the liberating influence of his countryman, Puvis de Chavannes, and the English pre-Raphaelites, was not long in revealing his natural instincts by the election of pensive melancholy and austere sweetness as the inspiration for his muse. He prefers the more expressive middle ages to the too decorative renaissance; erudite subtlety, whether Italian or Byzantine, attracts him amid all the distracting clamour of our modern times. Yet the painter is very modern in his desire for a psychological art which listens for the soul beneath the silent outlines of form, and he soon abandoned far-away legend and the sacred grove in order to return to portraiture, which had been the occasion of his *début*. He will always remain one of the most enchanting portrayers of woman, whether as the eternal siren or as the modern young lady.

Such was the painter, and such is the pastellist.

Even his portraits are those of a poet, and each of his pastels is fugitive poetry; we find here once more the subtle dreamer of the *Femme au Paon*, of the *Venise*, of the *Secret*, and of the *Parc*.

However, as a pastellist Aman-Jean is of but recent date: he has been exhibiting pastels only for five or six years at most, slipping them in among his paintings at the Salon de la Société Nationale (always called the "Champ de Mars"), at the Société des Pastellistes Français, and at the first three exhibitions of the Société Nouvelle in the Georges Petit Galerie.

Why has he had recourse thus late to coloured crayons? In order to strengthen his art and renew his method; to enlarge the field of his experience as a painter; and to satisfy curiosity as to modes of expression and technique which may advance the evolution of his talent, ever seeking after the highest. And what are his pastels? The attempts of a painter who does not disdain thought; with neither subject nor definite title, nor yet any far-fetched, painfully sought-out designation. They are, in the first place, harmonies of modelling and



"LE GRAND CHAPEAU"

BY AMAN-JEAN





"RÊVERIE"  
BY AMAN-JEAN

## Aman-Jean's Pastels

tone, of line and gradation, wherein a tempered radiance vibrates beneath the general effect of softness, and the intensity of some incarnadine or lemon-yellow note is brought into accord with the whole. Bold cross-hatchings are used in modelling the forms, and they show the workmanship of a draughtsman who admires the masterly classicism of a Latour too much to attempt to emulate his dexterous finish. Gone are the days of long and patient labour! But these harmonies without a definite theme speak to the eye; they are no dead letter, and they are instinct with spiritual life.

Here are heads, women's faces, souls which shine through the flesh, beauties of contemporary life, not always pretty, but constantly expressive and self-revealing. Here are souls and *soul-states*, where individual character is shown up in a lightning-flash of expression which gives it full value—like an interesting landscape illuminated by some special light. A woman's smile, for the

artistic sense but a noble enchantment, becomes a mystery, appears a riddle; and as the painter is a psychologist he discreetly emphasises the salient feature, he insists upon it. He confesses his psychological preferences without hesitation; in his eyes "*L'expression vaut mieux que le regard.*" The most chastened form is nothing without the inward soul. Is he not a poet who defined grace as more beautiful even than beauty?

Hence we have these delicate portraits or little dreams, these young women half seen or dimly suggested amid the simple or sumptuous setting of their own boudoirs or of some old French park, showing the artist's aristocratic regret for past times. The eye of the pastellist does not disdain detail that is both suggestive and decorative: a rose-coloured scarf floats carelessly across a sea-green bench in the style of Louis Seize, modified to suit the fashion of these days; or some feature of costume or hairdressing is precisely noted down.



"LA ROSE"

BY AMAN-JEAN





"INTIMITÉ"  
BY AMAN-JEAN

## Aman-Jean's Pastels

But the poetry of the painter dominates all this and ennobles it, so that the most elaborate frills and furbelows assume the dignity of drapery. Thus is modern life promoted to the more elevated rank of a dream.

With her strange, feline, rather kittenish expression — gracefully tender, elegantly familiar, enigmatically sweet, clever, voluptuous and roguish — with her air of happy or mischievous irresponsibility, as the lively pupil of her eye sparkles beneath the arch of her brow, and her mouth opens like a scented flower to show the enamel of her white teeth — the favourite heroine of the pastellist is a sister or at least a near relative of the sirens or muses of the painter, of his delicate pallid Venetians, of his pensive ladies of fashion, and of that exquisite *Petite Tête à la Rose* which adorned the Salon of 1898, or that feminine dream *Sous la Guirlande*, which was among the most delicately coloured crayons of 1906.

Beside a mysterious *Far-niente* which reveals the

white throat or shows the bare arm pressing upon a cushion, his *Violoniste* sits erect and dreamy. With a poet like this even sensuality is sentimental, purely intellectual, slightly neurasthenic. After the forcible art of the impressionists this delicate art may be defined as the convalescence of style. And our modern restlessness is reflected on all these faces. The compassionate portraitist sympathises with his models. Contemporary woman is interpreted by a thinker who can translate soul into form. A secret seems to hover around these fortunate lives : the pleasing anxiety of expectation or the bitter joy of remembrance. The garden appears a gloomy Cythera ; it is no longer as in former days : "*L'île des doux secrets et des fêtes du cœur.*"

Thus the artist in his bright and peaceful studio, filled as he is with the joy of his art, is not oblivious of the sad multitude of those who will never have any ideal beyond that of their daily bread.

RAYMOND BOUYER.



"FAR-NIENTE"

BY AMAN-JEAN





DESIGN FOR A "NIBELUNG" FOUNTAIN

BY FRANZ METZNER

**A**N AUSTRIAN SCULPTOR:  
FRANZ METZNER. BY DR.  
OTTO STOESSL.

FOR some years past a conspicuous place in German exhibitions, as well as in the various important prize competitions held from time to time, has been taken by the works of a certain sculptor, which by their intense earnestness and deep spirituality, by the distinctive and personal treatment of material, and by the monumental character of their architectural setting, have been essentially and markedly unlike the sculpture one is accustomed to see at exhibitions, and the average standard of work called forth by competitions. The sculptor in question is Franz Metzner, but his name, though it speedily became familiar to connoisseurs, has only lately begun to be known to wider circles at home and abroad. The talent of this original and resourceful artist has fortunately been allowed to undergo an unfettered and genial development, and European art may expect to find in him a representative of international significance.

Franz Metzner was born in 1872 at Witherau, in Egerland, a district in Bohemia peopled from time immemorial by a race of Germans, who in the midst of the disruption which overtook this country, now an

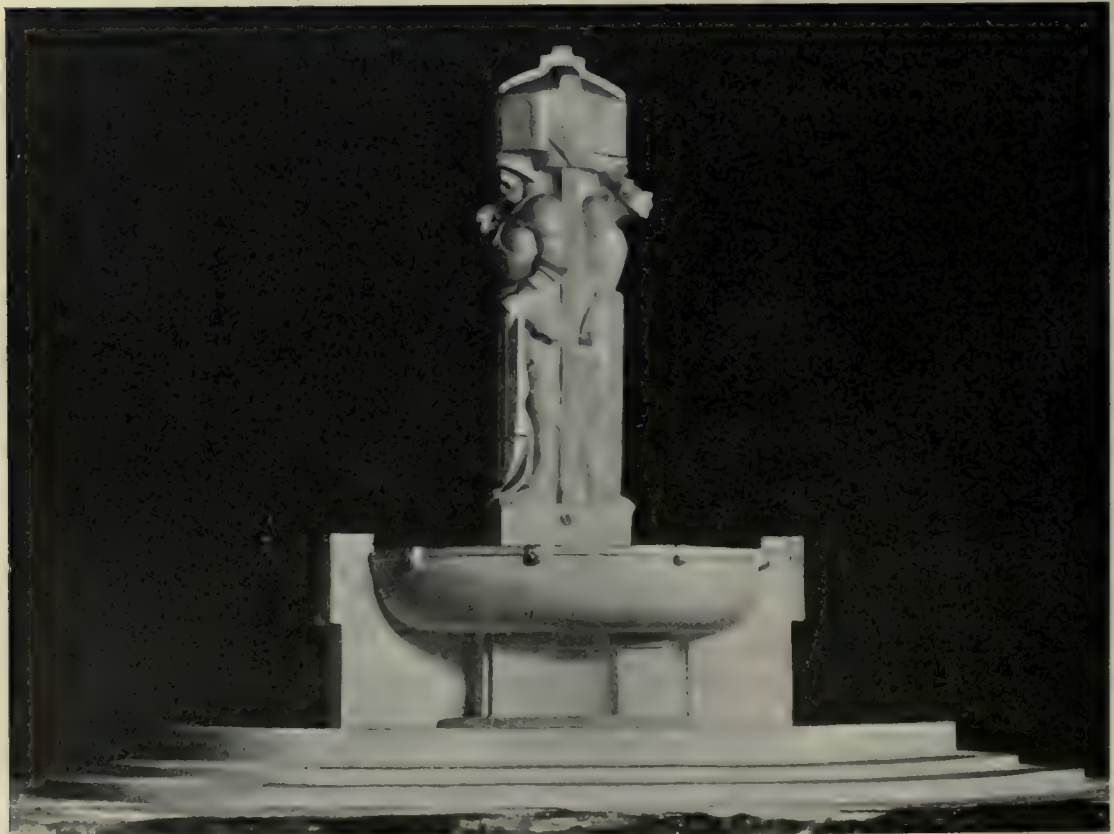
appanage of the Austrian Crown, managed to preserve their hereditary manners and customs, their independence and sturdy moral character. His family were peasant farmers and craftsmen, and amid these partly agricultural and partly industrial conditions of life his childhood was passed in more or less penury and want. Early accustomed to hardships, and early brought face to face with the struggle for existence, he knew what it was to depend on his own resources. But even as a child he was spirited and enthusiastic; when quite a boy he painted sign-boards for the inn of his native village, depicting thereon a variety of symbols for meat and drink; while another of his occupations was to construct milestones of stone.

When still a half-grown youth, Franz lost his father and was obliged to go forth into the world. He migrated to Germany and gained his livelihood by day work of a very hard description, during which, with steadfast energy and proud determination, he applied himself furtively, but none the less ardently, to self-education in art. His employment brought him into contact with architectural undertakings, and this circumstance stimulated the growth in him of his essentially plastic talent. Hard as was the life this needy youth was then leading, its discipline nevertheless proved of the greatest

## Franz Metzner, Sculptor

service and had a potent influence on his artistic development. Working on buildings made him familiar with the materials of which they were constructed, with their possibilities, purposes and peculiarities—he grew up with them, so to speak. It was, indeed, this strenuous manual labour that laid the foundation in Metzner for that broad perception and sense of proportion which constitute the very essence of monumental sculpture, which reaches its highest expression as the artistic consummation of architecture, the vitalising principle of which it really is. Confronted by the need for a harmonious disposition of plastic forms in any large architectural scheme and in the laying out of given spaces, the creative artist with his feeling for monumentality and the assurance which his mastery of large sculptural problems affords him, runs no risk of falling into a narrow conception of his art. If in the course of his experience he applies himself to those minor objects which exercise the sculptor's art, the sure mastery he has acquired over the means to be employed enables him to achieve his task successfully, while his breadth of perception invests it with deeper significance.

It so happened that Franz Metzner first attracted attention as a *Kleinplastiker*—a modeller of small figures. This was when he did a number of objects in porcelain for the Royal Prussian Porcelain Factory. These were exhibited at the Paris Exhibition, and made a great impression by the bold originality, depth of feeling, and refinement of form which characterised them. Soon, however, he began to take part in competitions—he was now living in Berlin, which had been his abode since 1890—and his fate in these was the same as that which befalls most men of original and transcending talent. His work was far ahead of the average work sent in; he succeeded in earning the recognition of the judges, but failed to secure a commission for the carrying out of his prize designs, this distinction being usually accorded to works of a more conventional type than those of Metzner. Two designs which he made for a monument to Richard Wagner at Berlin are sufficient to demonstrate to the intelligent observer how effectively such problems as were here presented have been solved by a modern master. In both of these designs the energetic figure of the great composer, represented



DESIGN FOR A FOUNTAIN

BY FRANZ METZNER





PART OF A STATUE OF PRINCE  
BISMARCK. BY FRANZ METZNER

## *Franz Metzner, Sculptor*



DESIGN FOR A MAUSOLEUM AT BERLIN

BY FRANZ METZNER

seated with dignity and ease on a simple armchair, stands out impressively amid the surrounding architecture with its harmony of line. One of the designs, however—namely that which received a prize—is richer in detail than the other; there is more feeling in the treatment of the composer's figure, which harmonises admirably with the figures on the sub-structure, while in the other scheme this amplification is absent, and the central figure consequently stands out bolder, and at once more reposeful and impressive. Especially distinctive of Wagner's masterful nature is the characteristic erect bearing of the upper part of the body, to which the sculptor has given a half turn; and the modelling of the head and face, with its clear, far-reaching gaze, is again very fine.

An even greater simplification of treatment, determined by the heroic character of the subject in conjunction with the nature of the material, marks the sculptor's colossal presentation of Bismarck, intensifying on a huge scale, yet without undue exaggeration, the characteristic features of that wonderful head with its prominent orbital curves, its boldly curved chin, and massive, beautifully-shaped cranium.

In contrast to this there is Metzner's design for a memorial to the Empress Elizabeth at Vienna, which also earned a prize in a competition, and deservedly so, for it was a most worthy achievement. In this the sculptor has given eloquent expression

to the personality of his illustrious subject, a woman of deep feeling and a contemplative turn of mind. The entire scheme of this work is dominated by a remarkable delicacy and fluidity of treatment; it is instinct with life and motion, and the figure of the Empress is notable for its impressive idealisation.

In addition to the works named, the outcome of given conditions, Metzner's talent has found exercise in the creation of a numerous series of independent works, all permeated by deep earnestness and distinguished by a strict recognition of the limitations imposed by the material worked upon—limitations which while restricting the possibilities of plastic expression, at the same time afford scope for deeper characterisation. There seems to be a tendency just now in European sculpture at large—inspired apparently by a desire to emulate the example of men like Rodin in overstepping the formal limitations of plastic art—to give up any attempt at individual expression and to lapse into mere imitativeness. Metzner, on the other hand, has followed his own interpretation of form, never at variance with nature, and has preserved his independence of conception and utterance, which manifests itself in a marked rigidity of style. It is this truly personal note and this independence of spirit which impress one in Metzner's work, with its fundamental conception of plastic art as complementary to architecture. Each one of his designs has been thought out, not as a mere isolated effect, but with especial reference to an





"THE EARTH." BY  
FRANZ METZNER



DESIGN FOR A MEMORIAL FOUNTAIN

BY FRANZ METZNER

environment in which it is to form a decorative element. This aspect of the artist's work is strikingly shown by a figure which he exhibited two or three years ago at an exhibition of the Vienna "Secession"—the figure of a naked youth, intended to symbolize the powers of the earth (hence the name given to it), and placed in the centre of a vaulted structure, the roof of which is supported by a series of figures, while the entrance is flanked by the figures of a number of slim striplings.

This perception of the decorative function of sculpture is of great practical importance as conducive to the embellishment and animation of towns and cities; and moreover it conforms to a general and long-established tradition, which requires that beautiful, well-arranged fountains should constitute the central feature and crowning adornment of the principal open spaces. Metzner's schemes of this character (of which illustrations are here given) are notable for their severe simplicity and orderly integration, and

especially for the monumentality of their general arrangement, which is their distinguishing feature.

If before bringing this notice to a conclusion one might venture to utter a wish in regard to the future development of so talented and original an artist, it would be to hope for the cultivation of a more subdued, refined treatment of form, and the embodiment in his work of elements expressive of tender, womanly feeling side by side with its sterner traits, without at the same time surrendering the heroic, tragic conception which is its underlying characteristic. Here in Vienna, where he has been settled during the past two or three years, he is in the right place for a development in this direction. Safeguarded by his robust manliness from yielding to tendencies which too often express themselves in florid extravagance, it should be

possible for him to assimilate the cardinal traits of Viennese art while avoiding its faults. O. S.

## THE ARCHITECTURAL AND DECORATIVE WORK OF BARON KRAUSS.

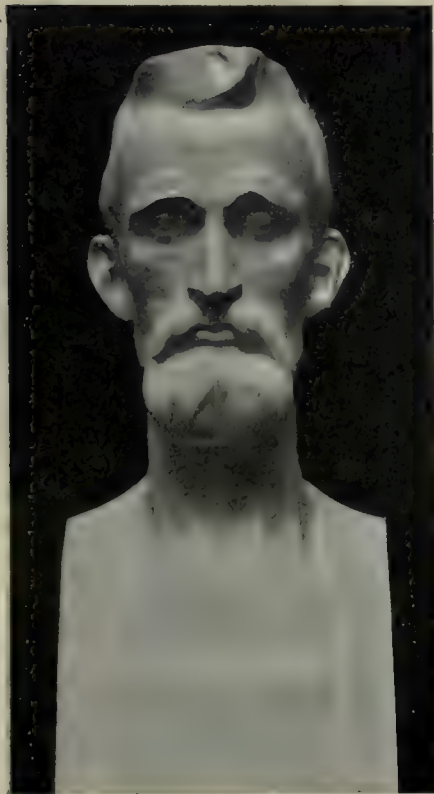
IN a city like Vienna, where, in addition to the expansion ever going on—hardly less than in other great cities of the world—old mansions and houses are continually being pulled down to make room for buildings adapted to modern needs, there is ample and constant work for the architect. A walk through the streets of the capital will reveal much to the observant eye. The work of the architect, as distinguished from the self-styled "practical builder," may easily be distinguished even by the layman. Those houses covered with superfluous decoration, culled from all lands and all periods—houses which tell no history, whose walls bear no seal of the times which saw their birth, unfortunately give a wrong impression of the



modern development in architecture and art, and it is with a sigh of relief that one comes across those older palatial buildings which arose some half-a-century ago when the Emperor presented the walls of the city to the town, and the world-famous Ringstrasse arose in their place. Here and there, however, one is gladdened by the sight of modern houses built worthily and honourably, built straight to defy time and weather. Here one instinctively feels that the hand and mind of the true architect have been at work—the builder in the truest sense of the word. Such an architect is Franz, Freiherr von Krauss.



MILK DEPOT OF THE INFANTS' PROTECTION ASSOCIATION, VIENNA  
F. VON KRAUSS AND C. N. J. TÖLK, ARCHITECTS



PORTRAIT BUST

BY FRANZ METZNER

Baron Krauss has designed many buildings, both public and private, in Vienna and other towns. To the former class belong two theatres, one, the so-called Jubilee Theatre, built in honour of the fiftieth year of the reign of the Emperor-King, Franz Joseph I., the other, the recently-opened Bürger Theatre. The Jubilee Theatre was built at a time when dissatisfaction had barely begun to make itself heard among the members of the Künstlergenossenschaft. The old order of things seemed to be going on as usual, but among the youngest members filled with youthful enthusiasm, discontent began to be felt even if not openly expressed, and there was in them a silent longing to be quit of the academic fetters by which art was confined. Krauss, however, remained true to the Genossenschaft, of which he was and is a member, while many of the others formed themselves into a society, labelled as "Secession."

The Bürger Theatre bears the stamp of the times upon its face, though, owing to circumstances which the architect could not control, the decorations are not all one could wish. Still it is a charming little theatre, and its freshness is delightful. The seats are roomy, the rows far enough from one another to give ample space for the knees. The prevailing tone throughout is grey-blue; the seats are all upholstered in that colour, and the fireproof curtain is also of the same shade. This curtain is very simple in design, having

## *F. von Krauss, Architect*

broad lines of silver running perpendicularly the full length, with a kind of fretwork border.

Simplicity, again, is the keynote in the Fish-market Hall and Milk Depôt, which also belong to Baron Krauss's achievements. The former is a scheme of blue and white, and stands out extremely well from the celebrated Naschmarkt, which serves as a kind of background. The hall is lined throughout with white glazed tiles, bordered with blue ones, and thus the whole building can be easily washed from top to bottom.

The milk depot or station is at present unique in Vienna, though every district of the city has its "special" shop, where the poor mothers bring their infants at regular intervals to be examined, weighed and measured. They receive a certain quantity of sterilised milk every day, so that their infants may be properly fed. The exterior is white and blue. The socle is of green stone with a layer of green granite; the upper part of the building is painted white and rough-cast alternately. The lines are blue, while four Della

Robbia babies ornament the front façade. The interior is also white and blue, the furniture being white enamelled and upholstered in blue. The distribution of the rooms is a happy one. Naturally here, where every available space has its use, and where it was absolutely necessary that the cost was kept as low as possible, more than ordinary care had to be taken—there has been no squandering in any form. The large hall where the mothers wait, and which is heated with hot air in cold weather, has already proved too small for the purpose. At the lower end is the counter where the milk is delivered to the mothers; at the upper one, a tiny room for the matron. The ground-floor has rooms for sterilising and examining the milk, a scullery, and other offices. The walls and furniture throughout are washable, a most important thing from a hygienic point of view.

Of the sanatorium and mansions which Krauss has planned, I do not wish to speak here. Unfortunately everybody lives in flats, for land is very dear, and it is still the fashion in Vienna to

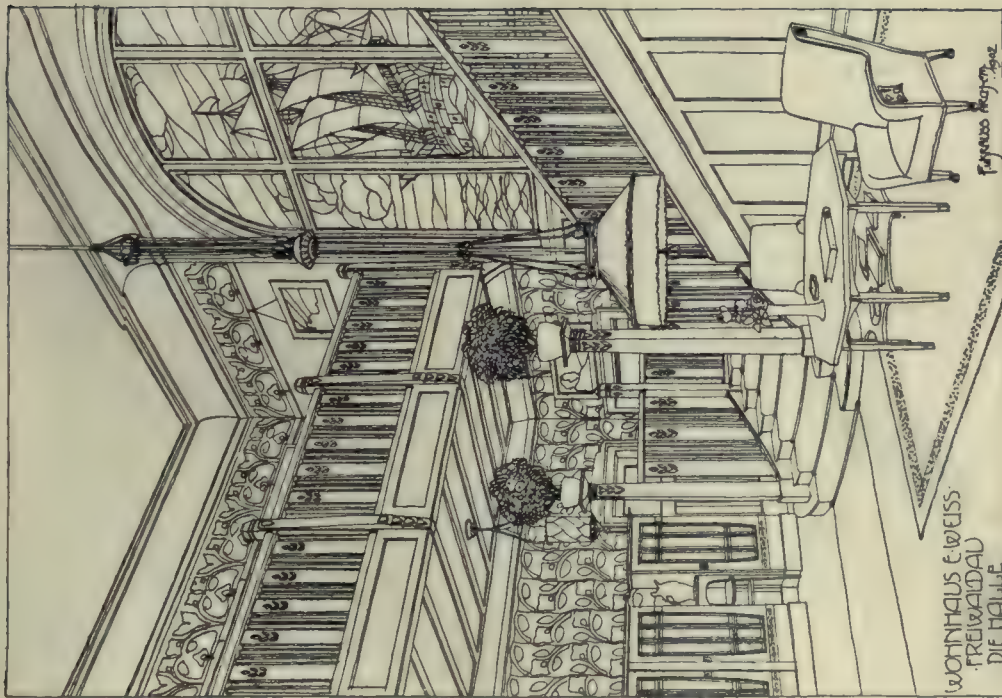


LIBRARY

DESIGNED BY F. VON KRAUSS

INLAID EBONY FURNITURE WITH COPPER FITTINGS, GREY VELVET UPHOLSTERY





ORIGINAL DESIGN

HALL OF HOUSE AT FREIWALDDAU, SILESIA. DESIGNED BY F. VON KRAUSS



COMPLETED DESIGN



LOUNGE CORNER IN SITTING-ROOM, FREIWALDAU DESIGNED BY F. VON KRAUSS

live in the inner city. The Viennese are only just beginning to think of its beautiful suburbs as places of residence, and here most of the houses owe their existence to the more or less speculative builder who contrives to dispense with the superior knowledge of the architect. Nevertheless, one villa which Krauss has already built at Grinzing, one of the most beautiful of the outlying districts of Vienna, calls for notice. The villa is built on an elevation between two lines of the Vienna forest mountains. Except for a peasant's cottage no other house is near. The red roof can be seen a long way off, and serves as a kind of landmark to the villagers below. It was originally designed for a summer residence, but its owner, Dr. Frank, who is senior physician at the General Hospital, has de-

on the outskirts of a manufacturing town. The building is surrounded by a garden, through which

cided to reside there all the year round, for though exposed to storms and winds, neither the one nor the other has harmed it, and it is doubtful whether a hurricane could do that. It furnishes, therefore, a good example of Baron Krauss's thoroughness. The villa contains few rooms, but these are all of fair size. In summer the Viennese live as much as possible in the open air, and therefore the verandah is a very important feature in all summer residences. No villa is complete without this adjunct, which is usually of substantial dimensions.

The Villa Weiss, of which a series of illustrations are here given, is at Freiwaldau, in Silesia,



ANGLE-NOOK IN DINING-ROOM AT FREIWALDAU DESIGNED BY F. VON KRAUSS  
OAK STAINED DARK GREEN, GREEN VELVET UPHOLSTERY, COPPER FITTINGS





SMOKING-ROOM WITH PINEWOOD PANELLING & EBONY FURNITURE  
 DESIGNED BY F. VON KRAUSS  
 EXECUTED BY W. FEHLINGER & SONS



FIREPLACE IN BEATEN COPPER WITH BLUE-GREEN TILES  
 DESIGNED BY F. VON KRAUSS  
 EXECUTED BY F. DOCKAL

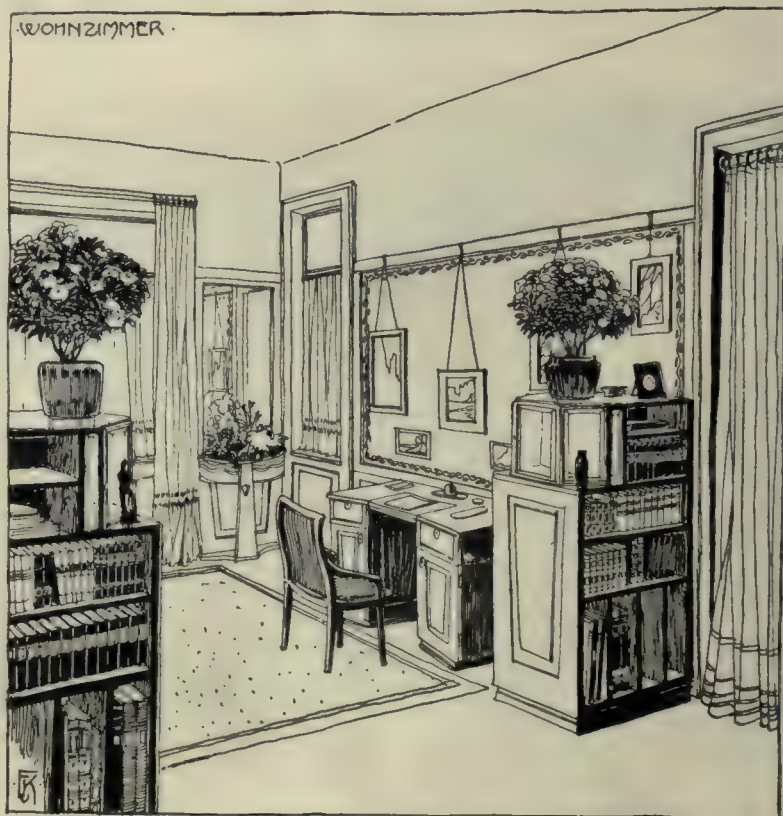
winds a drive about 300 yards long to the main entrance. At the gates there is a porter's lodge, behind which the stables are to be built. The main front faces the mountains, the view being a glorious one from all sides of the villa. The chief entrance opens on to a vestibule; to the left of this is the man-servant's room. From the vestibule the hall is reached; all the living-rooms open on to this; and from it an oak staircase leads to the upper part of the house. The hall furniture is of fumigated oak; the fireplace, where a gas-stove is fixed, is lined with blue-green tiles. The hall is very cosy, and has been arranged with a view to use as a living-room. The morning room, or parlour, is long and narrow. The decorations are green in grey. The wall-paper is grey, the furniture is of hazel-wood upholstered in grey velvet. The tones of the dining-room are blue-green, and the furniture of oak, the seats being upholstered in dark green leather. This room opens on to a terrace. The villa is provided with a central heating apparatus and gas fireplaces. The servants are happy not only in having very comfortable quarters, but also in having a terrace where, unseen and unheard, they may enjoy the cool winds which blow across from the mountains. A separate staircase leads to their upstairs rooms. The exterior of the Villa Weiss is very pleasing. The socle is of dark green granite, which forms a happy contrast to the dark red bricks and grooves painted white. The spaces between the brick parts are covered with rough-cast. The gables and chimneys are of sand-stone, and the roof of slate. All the woodwork is painted in Dutch white enamel, so that it is very durable.

As will be seen from the accompanying illustrations, Baron Krauss's designs, both structural and decorative, are marked by good taste and judgment. Not only has he a true faculty for construction, but in everything, down even to the

minutest detail, he is a most thorough and conscientious worker.

Baron Krauss began his career as a student at the Vienna Polytechnic, and after a four years' course there, followed by the usual examination, which he passed satisfactorily, he entered the Imperial Academy, where the celebrated Friedrich Schmidt was his master. Schmidt, who died about ten years ago, was a great admirer of the Gothic style—the Rathhaus and other important buildings in Vienna were erected from his designs. Krauss, however, was not influenced in this direction—and to Schmidt's credit it must be said that, strong as were his own leanings towards Gothicism, he was one of those who preferred to allow the talents of his pupils to develop untrammelled and naturally. Though a member of the *Künstlergenossenschaft*, Krauss early saw the futility of continuing in the traditional ways or the society, and he has consistently held aloof from excesses in the opposite direction. It is in his good taste and moderation, coupled with excellent workmanship, that his strength lies.

A. S. L.



LIVING-ROOM

DESIGNED BY F. VON KRAUSS





BEDROOM: FURNITURE OF MAPLEWOOD  
WITH ASHWOOD FILLINGS AND INLAY

DESIGNED BY F. VON KRAUSS  
EXECUTED BY W. FEHLINGER & SONS



OAK BUFFET WITH COPPER FITTINGS

DESIGNED BY F. VON KRAUSS

## *Recent Designs in Domestic Architecture*

### RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE house at Madresfield which we illustrate has recently been completed for Lord Beauchamp. It is to be used as the agent's house on the estate, and is situated within half a mile of Madresfield Court. The view obtained from the main rooms, which face south, comprises the range of Malvern Hills about three miles away. The building is of brick construction with stucco work on the first floor. The roof is slated with green slates. A feature of the interior is the large hall, which is two storeys in height. Water is obtained by means of a ram from the neighbouring stream, and the drainage is carried to a septic tank. The contractors for the building were Messrs. Thomas Broad & Co., of Malvern, and the architects, Messrs. Chas. Heathcote & Sons, of London and Manchester.

The Parish Room, of which we give an illustration on the opposite page, was built from the designs of Mr. Francis Bacon, jun., and was presented to the parish of Newtown by Sir Alexander Arbuthnot, K.C.S.I. The room is built of red brick, and for the roof old local sand-faced tiles have been

used. A small kitchen, fitted with a range, forms an annexe, and the principal room can by means of a folding partition be so divided as to make two compartments, one of them being used as a club room, while the other, which is provided with a stove, can be used for other purposes. The external design of this little building (its internal measurement is only 34 feet by 16 feet) is interesting, because it has been made to harmonise as far as possible with the typical cottage architecture of the locality. As we have strongly insisted when dealing with the subject of rural architecture, it is of the utmost importance that the architect who is called upon to replace the rapidly vanishing old cottages of the countryside by new ones should make his design for these conform to local traditions—that is, if some of the individuality and romantic character of the locality is to be preserved. That this necessity has been very widely ignored is patent to everyone who has occasion to travel through country districts. Where a few years ago he saw quaint old thatch or tile-covered cottages standing, singly or in groups of two or three, he now finds those red brick excrescences which apparently have been imported by the speculative builder of the suburbs,



LAND AGENT'S HOUSE AT MADRESFIELD

CHAS. HEATHCOTE & SONS, ARCHITECTS



## Recent Designs in Domestic Architecture



PLAN OF HOUSE AT MADRESFIELD



CHAS. HEATHCOTE & SONS, ARCHITECTS

who of course knows absolutely nothing about local traditions, and does not want to. The difference between the old order and this blatant new order of rural architecture is that the former was the result of natural, while the latter is a manufactured product pure and simple. If the demoralisation that is going on is to be arrested, architects must familiarise themselves with local traditions.

The house No. 8 Addison Road, of which we give a coloured reproduction of the garden elevation, after the drawing by Mr. T. Hamilton Crawford, has been recently built from the designs of Mr. Halsey Ricardo, and is an attempt to deal with the destructive effects of the atmosphere of manufacturing cities as regards building materials. The whole of the house externally has been built with glazed ware; and inside, the hall, passages, basement rooms, bathrooms and closets throughout have been sheeted with glazed tiles and floored with glass mosaic. This use of glazed material almost inevitably demands a colour treatment—the attempt to use the natural colour of the ware when only glazed is unsatisfactory, and to build in terms of white only is cold and monotonous. The practical merits of glazed terra-cotta and bricks are many. The ware must be well fired to take the glaze; when set in good mortar it is proof against the corrosion of the air; it is easily cleaned; is impervious to rain and wind; it absorbs neither its own dirt nor the dirt of the locality; so that it is, comparatively, germ-proof; it is, so far as we know, imperishable, thereby lessening the cost of maintenance. The interior carries out, in its way, these same principles. The floors are of polished teak boards nailed close to the concrete, so that there is no accumulation of dust and dirt beneath; there are as few projecting mouldings as practicable; the skirtings are made solid in cement. The floors and

walls of the bath-rooms, etc., are impervious to any amount of splashing; a vacuum cleaning installation has been supplied, so that the process of cleaning and dirt absorption is continual instead of being periodic. The materials used for the outside are as follows:—Purple semi-vitrified Staffordshire bricks for the basement; green glazed bricks for the lower part of the house, and blue glazed bricks for the upper part and chimney stalks, framed in with greyish-white "Carrara" glazed terra-cotta. The roof is covered with green glazed tiles procured



NEWTOWN PARISH ROOM  
FRANCIS BACON, JUN., ARCHITECT

## Recent Designs in Domestic Architecture

from the south of Spain. The justification (on æsthetic grounds) of this use of colour is more to be seen from the garden front of the house, where the wide green lawns play up to and repeat the greens of the house, the effect that so many houses that have any space about them try to produce by growing vines and creepers over their walls. The small pavilion shown on the right of the illustration is an extension of the dining-room. It faces south and is used as an open-air breakfast and tea room. The tile panels with which this room and the covered way is decorated are beautiful examples of M. de Morgan's work. Many other fine specimens of his craft decorate the building both externally and internally.

The house at Witley, Surrey, of which we give two views and a plan, has been designed for Mr. Arnold E. Williams, by Messrs. Forbes & Tate, architects. It is in a clearing made in the Pine Woods on the "Hog's Back," on the highest point of the ridge, with a formal garden laid out by Miss Jekyll. Owing to the exposed position of the house, it has been planned with an internal courtyard. The roofs project over the courtyard sufficiently to form a covered way all round leading to the entrance of the house; these overhanging roofs round the courtyard are supported by heavy old oak posts and lintels taken from barns and old buildings. The brickwork used in the construction comes from local brickfields, and is of a very dark red brown, varying to purple, with flare ends occasionally showing in the headers; the whole is pointed

in a dark brown mortar with joints set back about half an inch. The tiling to roof and tile hanging is also local, and old tiles being unobtainable, they have been toned down with solution; all valleys have been curved to correspond with old work in the neighbourhood; solid oak lintels have been frequently used. To form the projection to eaves of gables, 12 in. by 12 in. sand-faced tiles have been used. The south terrace is paved with 12 in. by 12 in. quarry tiles, with old millstones let in to form a pattern. The soffits of all eaves are in plaster and finished against tile corbels. Steel casements in wooden mullions have been used throughout. The house is entered through a vestibule into a sitting hall, with a semicircular oriel with French windows leading into the terrace. The dining and drawing rooms open off the hall on either side. The kitchen and offices are in the east wing of the house, from which access to the front door is gained through the pantry, thus enabling the servants to answer the front door without going through the sitting hall. The west wing is occupied by a study, billiard room and men's lavatory. The principal staircase is in oak and leads from the hall to the first floor, in which there are three large bedrooms, opening on to a verandah, a dressing room, two bathrooms, a wardrobe room, a small bedroom, blanket stores, etc. There are two large servants' bedrooms over the kitchen premises, reached by means of a separate service stairs. On the second floor there are three bedrooms, a box room, and a stair to the look-out.



HOUSE AT WITLEY, SURREY

(See also page 309)

FORBES & TATE, ARCHITECTS





[illegible]





NO 8 ADDISON ROAD 2:  
GARDEN FRONT SEEN  
HALSEY RICARDO ARCHT

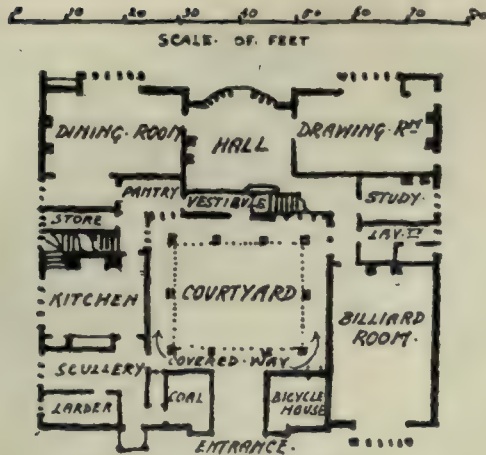


NO. 8 ADDISON ROAD, KENSINGTON. HALSEY RICARDO, ARCHITECT.  
FROM THE DRAWING BY T. HAMILTON CRAWFORD.





## *The Scottish Modern Arts Association*



PLAN OF HOUSE AT WITLEY, SURREY  
FORBES & TATE, ARCHITECTS  
(See previous article)

### THE SCOTTISH MODERN ARTS ASSOCIATION. BY A. STODART WALKER, CHAIRMAN OF EXECUTIVE.

FOR many years not only Scotsmen but all intelligent students of modern art, and more especially foreigners, have been struck by the remarkable anomaly that while Scotland possesses a School of Painting and Sculpture which, by its very vitality and distinction, has aroused the critical and practical appreciation of connoisseurs and buyers throughout Europe and America, there was neither a Scottish National Gallery of Modern Art nor any Society to secure representative specimens of its best contemporary artistic work as national possessions. To emphasise the existing state of affairs it may be pointed out that there is not to be found, in any public gallery in the Scottish capital, a single portrait by Sir James Guthrie, a landscape by Mr. E. A. Walton, an etching by Mr. D. Y. Cameron, a piece of plastic work either by Mr. Pittendrigh

MacGillivray or Mr. Bertram Mackennal, or a water-colour by Mr. R. B. Nisbet, Mr. Edwin Alexander or Mr. James Cadenhead. In the Luxembourg may be seen two characteristic works by Mr. J. H. Lorimer, in Edinburgh none. In Munich, Vienna, Berlin and other centres, but not in the cities of the country of their birth, may be adequately studied the works of Lavery, Henry, Hornel, Wingate, David Murray, James Paterson, Campbell Mitchell, Robert Burns, C. H. Mackie and the brothers Noble, most of whom are dealt with in the special Spring number of *THE STUDIO* this year. Glasgow and Aberdeen, it is true, possess collections of note and distinction, but they can hardly be said to be either adequate or comprehensive.

To remove this slur upon our national patriotism, taste and good sense, the Scottish Modern Arts Association has been called into existence, the objects of which are to ensure the preservation of representative examples of Scottish art, more particularly by acquiring works of contemporary Scottish artists, and also to assist in the enriching of Scottish public art collections.

To realise to the full what the absence of such a body as the one just constituted means to art in Scotland, it is only necessary to take a glance back-



HOUSE AT WITLEY, SURREY: THE COURTYARD FORBES & TATE, ARCHITECTS  
(See previous article)



"A SCOTTISH PASTORAL"

*(Acquired by the Scottish Modern Arts Association)*

BY E. A. WALTON

ward and to see to what extent the generations of art immediately preceding the present are represented in the national collection. Of the Scottish painters of the nineteenth century, only Raeburn, Phillip, Thomas Duncan, and, possibly, Thomson of Duddingston, are adequately represented in the Scottish National Gallery. Of George Watson, Alexander Fraser, Sam Bough, George Paul Chalmers, Erskine Nicol and Tom Faed—to mention only a few—there is a very meagre representation; so meagre, indeed, as to remove its representative character. Of such distinguished Scottish painters as J. C. Wintour, Milne Donald, Pettie, George Manson, Colin Hunter, W. E. Lockhart, Arthur Melville, and Robert Brough, there is not a single example. A similar remark applies to those living artists, of the calibre of Mr. McTaggart, Mr. W. Q. Orchardson, and Sir George Reid, who may be regarded as belonging to a former generation of craftsmen. The sequel to such a condition of affairs is obvious. The blank to be faced by future generations, under circumstances prior to the foundation of the Scottish Modern Arts Association, promised to be no less striking, and to constitute an anomaly of the most unusual description—an anomaly which finds expression to-day in the fact that there is not yet a gallery in Scotland to which the student of art, professional or amateur, resident or visiting, can be

referred, as containing a permanent collection of work, adequately representative of modern Scottish art. Even if we include galleries, south of the Tweed, which are ostensibly representative of British art, such as the Tate Gallery in London, it is clear that little note is taken of the majority of those painters who are considered by Scotsmen to be an essential part of their national artistic asset. As was forcibly pointed out by Sir James Guthrie in his evidence before the Chantry Commission, no collection of British modern art could possibly be called representative that did not contain a single specimen of Sir William Fettes Douglas, Thomson of Duddingston, Sam Bough, J. C. Wintour, Alexander Fraser, and William McTaggart. On this count it may be noted that, in the constitution of our new association, one of the specified objects is to endeavour to secure adequate representation of Scottish art in British national collections. As pointed out by the "Daily Telegraph," "the National Gallery, of which the gallery at Millbank is an important branch, is the National Gallery of the United Kingdom, and the fame of Scottish artists, both deceased and living, can be best assured and enhanced by assisting, and bringing about, that there shall be found for them on its walls the prominent place to which they are entitled as a matter of right, not of favour. It is this that



... should be contended for, and by all legitimate means—above all by the commanding merit which compels public opinion—enforced." Such a policy, as our contemporary says, will no doubt lead to a rehabilitation of the most modern Scottish art, by giving it a place in the British national collections which it has already vindicated for itself in Paris and the chief continental art-centres.

Although the executive powers of the new association are in the hands of a representative body consisting of twenty-three laymen and twelve artists, the responsibility of purchase will be with a selection committee, consisting of four laymen and two artists, chosen on account of their specialised and general knowledge of art, their broad sympathies and their detached judgment. The artists on the Executive include the President of the Royal Scottish Academy and other leading painters, and the laymen, in addition to the curators of the various art galleries of Scotland, include the names of Sir John Stirling Maxwell (President), Sir Hugh Shaw Stewart, Sir Thomas Gibson Carmichael, Sir Edward Tennant and Sir Walter Armstrong (Vice-Presidents), while the council also possesses the names of Lord Balcarres, the Chairman of the National Art Collections Fund, Lord Strathcona, the Lord Provost of Glasgow, Mr. John R. Findlay, Mr. Ian Malcolm, Mr. Arthur Kay, Mr. J. J. Cowan, and Mr. Patrick Adams.

As for the eventual housing of the property of the Association, it may be mentioned that, while taking into strict account the claims of the various provincial art collections of Scotland, the ideal to be kept before the Association will be the formation of a Scottish National Gallery of Modern Art, the possession, not of a city or corporation, but of a people—a Scottish Luxembourg as representative of Edinburgh as of London Scottish art, of Glasgow as of Dundee, of the painters of Aberdeen as of the artists of the Highlands.

A. S. W.

### STUDIO-TALK

(From our Own Correspondents)

LONDON.—Under Mr. East's presidency things go rapidly forward at the Royal Society of British Artists. Professor Herkomer's portrait of his wife—which we reproduce along with other works

exhibited on this occasion—is notable for such strong resourceful drawing as characterised an early series of the artist's portraits, remarkable knowledge showing itself in every detail. Turning next to the President's contributions, in his *Winter's Dawn* we see Mr. East in an unexpected and, for him, quite sombre mood. Dawn disperses heavy night clouds from a lonely scene at what seems to be the very outskirts of a wood, one storm-broken tree alone hinting at the neighbourhood of a home to which a woman dragging a log makes her impressively solitary way. From a visit to Andalusia the President has also brought some masterly water-colours, and Mr. Foweraker in *Un arroyo en Andalusia* has found in that country material for a large landscape, in which blossoming trees have been skilfully treated against indefinite tones of hills in strong sunlight. Mr. Graham Robertson's *Turquoise and Silver* asserts, in quite individual manner, qualities which the late Arthur Melville identified with the oil medium. Apart from charm of colour scheme, the picture is appreciative of feminine, witty, personality. Features of the exhibition were the studies in portraiture by Mr. J. D. Fergusson. These were very interesting, and their interest



"TURQUOISE AND SILVER"

BY W. GRAHAM ROBERTSON

## Studio-Talk

largely lay in the promise of what this virtuosity may mean when it learns obligations to an increased delicacy of vision. In his nocturne, *In the Castle Gardens, Dunoon—Evening*, Mr. Fergusson attempted a Whistler subject in the Whistler manner. His other manner is scarcely a preparation for rivalry with those infinite subtleties whereby in the Whistler harmonies a sweetness was contrived which did not cloy. *The Passing of Spring*, a canvas of important size by Mr. F. F. Foottet, showed his skill in conceiving a conjunction between the mystic and the natural world which does not seem outrageous, but on the contrary appears quite logical, and inevitably beautiful. A fine landscape was contributed by Mr. Giffard Lenfestey, entitled *Solemn Stillness*, in which, as it were, a window is opened to reality with the humility of a nature lover whose mind is not obsessed with the memory of paint. Close to this canvas we re-

member a little work by Mr. B. Haughton, called *Summer Shade*. *Dinner-hour at the Farm*, by Mr. Frank H. Swinstead, was a noticeable landscape, and Mr. Walter Fowler's *Chill October Evening* and the work of Mr. J. Muirhead, claimed much attention. Very interesting exhibits were made by Messrs. T. F. M. Sheard and Tom Robertson; and other works promoting the success of the Exhibition were contributed by Messrs. A. Carruthers Gould, Lewis Fry, George C. Haité, W. E. Schofield, A. Romilly Fedden, Harry Clifford, Hans Trier, G. Hillyard

Swinstead, F. A. Swinstead, A. J. Collister, Edwin Noble, Burleigh Bruhl and Shirley Fox. A bronze bust of the President, by Mr. George Frampton, R.A. (an honorary member), and one of the late Sir Henry Irving, by Mr. Courtenay Pollock, were additional features of interest.

It was pleasant to note at the exhibition of the Royal Institute of Painters in Water-colours a

predominance of works admitting the "unwritten law," which in the water-colour art prescribes for the purity of its quality. Mr. Moffat Lindner's art always in this respect sets its good example, and though such a painting as was Mr. Borough Johnson's *He and She* was quite a different kind of thing, its success arose; from a not less scrupulous regard for the pure principles of the art. Although Mr. Borough Johnson finishes elaborately, the finish is not an after process, but a state



PORTRAIT OF MRS. HUBERT VON HERKOMER BY HUBERT VON HERKOMER, R.A.

reached through innumerable spontaneous touches, the last touches being infinitely small. Mr. Hassall has carried out a large subject from "Pilgrim's Progress," calling for ornamentation and finish and for shrewd character drawing, without once lapsing into the mechanical touch. Mr. W. B. E. Rankin contributed in *Blackleading Jane* an interior picture of great charm. Here a subject which could be commonplace has been treated in any but a commonplace way—turned, in fact, into a little masterpiece by the refinement





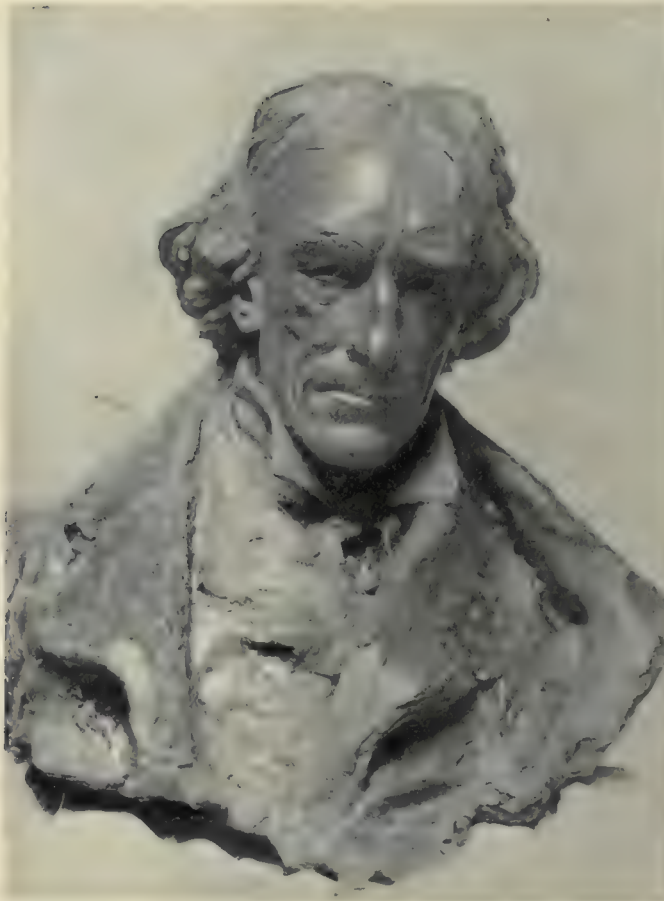
"THE PASSING OF NIGHT"

BY ALFRED EAST, A.R.A.



"UN ARROYO EN ANDALUSIA"

BY M. FOWERAKER



BUST OF SIR HENRY IRVING (BRONZE) BY COURTENAY POLLOCK

of execution and happy conception of the subject. Older contributors, the Vice-President, Mr. Yeend King, Messrs. J. R. Reid, J. Knight, J. Orrock, J. Finnemore, with skill proved long ago, well supported early traditions. Mr. Fulleylove's *Paris, looking East*, was a pleasant specimen of water-colour in his manner. *The Warrener*, a single-figure subject by the clever illustrator, Mr. Frank Reynolds, was admirable both as a study of character and in the treatment. However much the subject-picture was at certain galleries for a time despised, the Royal Institute has always frankly offered it a home, and as the subject-picture comes back into fashion, after its banishment for sins against art, the Institute will have its reward.

The book illustration by Miss Jessie M. King which we reproduce as a supplement is one among others which she has done for the "Poems of Shelley" in "The Golden Poets" Series, issued by Messrs. T. C. and E. C. Jack, of Edinburgh and London. Miss

King is a close student of inner nature; she sees deeper than bud and leaf and blossom; to her there is a whole world beyond this, which she pictures with rare delicacy of fancy.

The Fine Art Society has been holding an exhibition at their galleries in New Bond Street of a large and exceptionally fine collection of Gothic and early Renaissance ironwork, the result of thirty years' labour on the part of its owner, who has been residing in Southern Germany, and has acquired his specimens in the districts which produced them, and which they have now quitted for the first time. Of this collection a few examples are here reproduced in order to give some idea of its nature. They have been selected as typical of the general quality of the work comprised in the collection (which deals chiefly with domestic ironwork), rather than as showing the finest or scarcest specimens.

Apropos of this collection, Mr. A. Wallace Rimington, after pointing out that until recently insufficient interest has been taken in this delightful branch of



GOthic LOCK

SOUTH GERMAN, 15TH CENTURY





THE HISTORY OF THE CITY OF LONDON  
FROM THE FOUNDATION OF THE CITY TO THE PRESENT TIME

[illegible]





UNTIL THINE AZURE SISTER OF THE SPRING SHALL BLOW  
HER CLARION O'ER THE DREAMING EARTH





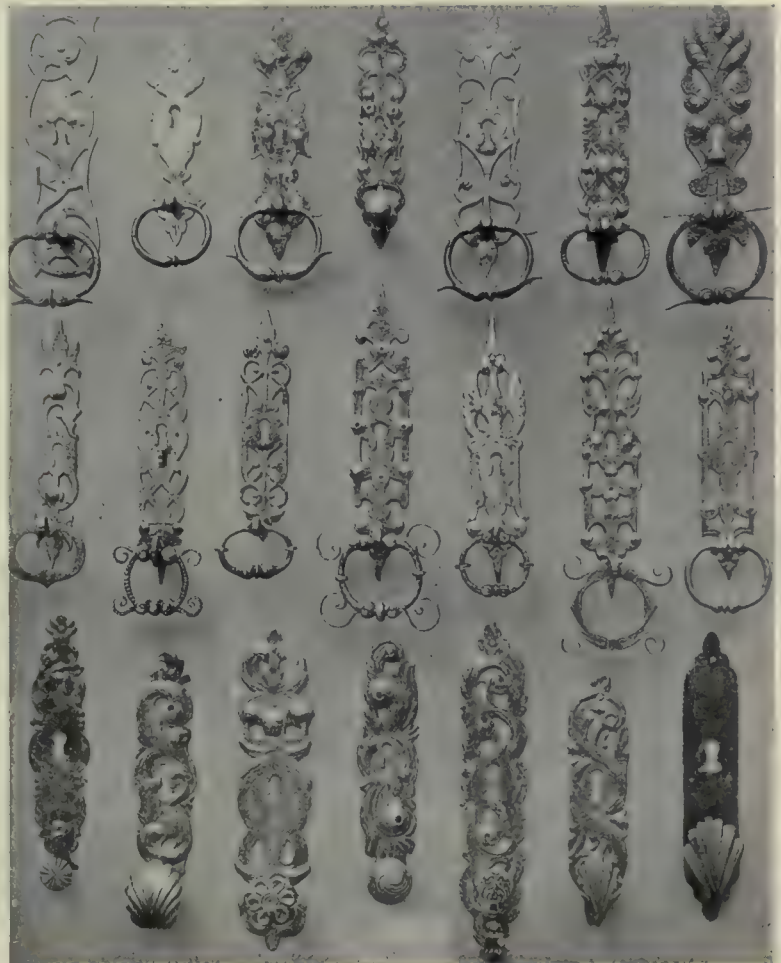




FRONT OF GOTHIC LOCK PROBABLY 15TH CENTURY

a high order, and deliberate rejection of the commonplace compass curves and rectangular disposition of lines more frequent in French and Italian work. Then, again, the German race has always shown a love of detail and of grouping detail into large forms and generalisations. These characteristics perhaps became too strongly marked in German architecture, but in metalwork elaboration of detail controlled by beauty of general grouping and contour led towards a wonderful development of decorative qualities. Another characteristic of German ironwork is the evidence it gives of the craftsman's desire to beautify the home. It is often extremely difficult to fix the date of any given piece of ironwork. Broadly speaking it may be said that very rarely can a fixed date be given before the eleventh or twelfth century, though there is evidence to show that much

mediaeval craftsmanship, writes that he considers the contention that the Germanic races were pre-eminent in the design and production of decorative ironwork is well founded. In many of the specimens in the present collection the skill of the German craftsman is admirably shown, producing as it does designs in iron that rival Venetian point-lace in their delicacy and in the decorative filling of spaces. Gothic and oriental impulses no doubt remained latent for long periods, during which social conditions rendered the cultivation of art and artistic industries difficult, but they were strengthened by repeated Gothic migrations of which no historical record remains, but of which there is much indirect evidence. Hence came, no doubt, the tendency in German ironwork to oriental forms, the insistence upon curvatures of



IRON KEYHOLE ESCUTCHEONS

GERMAN RENAISSANCE



DOOR OF ALTAR TABERNACLE SOUTH GERMAN

beautiful work (probably bronze rather than iron) was produced long before. As regards Gothic ironwork the finest productions belonged perhaps to the thirteenth and fourteenth century; later it became more elaborate and less refined, but even at much later dates exquisite work was produced. Early Renaissance work introduces several new methods of treatment, some no doubt traceable to renewed oriental influence, while others were probably the invention of individual German craftsmen.

The Society of Miniaturists has been holding its Exhibition in the Royal Institute gallery. Amongst its successful exhibits we noted a miniature by Miss Florence Cooper, whose portrait of *Lady Marjorie Manners* revealed a fine quality of expression, and some good work by Mme. Debillemont-Chardon, to whom those may turn who do not gladly suffer

the present confusion of the aims of the miniature art with those of the photographer, though her work at times perhaps errs in exceeding the miniature scale. Miss Lilian Rowney's *Spring*, portraits by Misses Edytha Goodwin, B. Ellis, M. Power, H. Johnson, and an excellent miniature by Mrs. M. Woakes after the *La Source* of Ingres, were noticeable exhibits.

At the International Art Gallery last month, Mr. Arthur G. Bell showed nearly one hundred oils and water-colours, which displayed attractive qualities, both as regards colour and treatment. In looking at these fresh and virile landscapes, with their breadth and freedom of execution, it was difficult to realise that the artist studied for some time under J. L. Gérôme, for it is impossible to trace in them any indication of the French artist's influence. At the same time it cannot be said that Mr. Bell's work shows a strongly-marked individuality, but he possesses an instinctive feeling for the beauties of nature and a simplicity of expression which are agreeable and convincing. Of the larger water-colours, his *Watchers on the Ramparts*, a canal



IRON DOOR KNOCKERS AND HANDLES  
GERMAN A.D. 1400-1750





DOOR OF ALTAR TABERNACLE

SOUTH GERMAN

scene with windmills, was restful and harmonious, while amongst the other drawings, *Stormy Weather* and *On the Top of the Moor* deserve mention for their fine atmospheric qualities and dexterous suggestion of distance. *The Home of the Coot* and *the Water Hen*, with its fine open sky and soft gradation of tones, was the most successful of the oil paintings.

Miss Nora Butson recently showed a number of water-colours of Venice and Ireland at the Modern Gallery, of which *Spring in the Emerald Isle*, *Bog near Ballycrissane*, and *Canal near St. Brendans* were the most notable.

The exhibition of Danish art at the Guildhall has introduced to England a school of painters with whom there has been little previous opportunity of becoming acquainted. Some of the finest contributions to the exhibition are those of P. S. Krøyer; but especially interesting is his portrait group of French artists, which is brilliant in its portraiture. A succession of interior pictures by Wilhelm Hammershoi reveal a painter of the very highest mark, but one figure which he sometimes

places in his pictures is unfortunately repeated with monotony, generally with back to the spectator and occupying a space in the picture only as part of the arrangement of the room. Dramatic in the extreme but full of intensely clever accomplishment are the historical subjects of C. Zaartmann. There are two beautiful small interior paintings by Carl Holsoe. Prof. Lauritz Tuxen's work is not unfamiliar in London exhibitions in such ceremonial subjects as he exhibits here—subjects in which he spends all his energy in accommodating his gifts to the conventions of official art. In an article in the March number of *THE STUDIO*, we dealt with Baron Arild Rosenkrantz's work; his paintings of mystic subjects find little in common with the matter-of-fact painting of his fellow-countrymen. The landscape work of Niels M. Lund and of J. T. Lundbye is particularly worthy of note. As regards the modern work, the exhibition is characterised by sobriety of intention; continental enthusiasms if caught here have not been pushed to extremes, though the note of the Paris schools is apparent throughout and obscures any obviously Danish characteristics.



MEMORIAL PANEL IN LORETTO SCHOOL CHAPEL  
DESIGNED BY R. S. LORIMER  
(See *Edinburgh Studio-Talk*)



DOORWAY

BY R. S. LORIMER

**E**DINBURGH.—We give here illustrations of an interesting series of designs by Mr. R. S. Lorimer, A.R.S.A., F.R.I.B.A. The heraldic memorial tablet reproduced on p. 319 and that to the memory of Lieut. Arthur William Swanston reproduced on p. 321, are both executed in oak, and occur in the framing at the back of the stalls lining the Chapel of Loretto School, and both are painted in the appropriate heraldic colours. Another school memorial to *alumni* who lost their lives while fighting for their country is that shown on the last-named page. This likewise has been executed in fumed wainscot oak, painted and gilded, the colour being toned down. The doorway on this page belongs to Craigmile House, Aberdeenshire, and is executed in granite, the coat-of-arms displayed above being that of the family of Robertson-Glasgow. The bishop's chair for the Church of the Good Shepherd, Murrayfield, was made in oak fumed and waxed.

**G**LASGOW.—Rich in variety and abundant in interest is the forty-sixth annual Exhibition of the Royal Glasgow Institute of the Fine Arts. The placing of

the thousand selected works is highly creditable to the hanging committee, for in most sections a harmony has been secured without which the association of colour becomes distracting. There may be incidental exceptions to complete success in this; as, for example, on the end wall in one of the principal rooms, where the strong note of colour in a blue gown is, in the daytime, reflected on a striking representation of the close of a winter day, accentuating the chill effect in a way not contemplated by the artist. Again, the rich, almost aggressive sumptuousness of colour in the picture of a pool in the same room discounts to some extent the effort and arrangement of a whole corner.

Circumstances and events have conspired to invest quite a number of pictures in this year's show with a special interest. Foremost amongst these comes *Summer Morn*, by George Henry, A.R.A., R.S.W., the strikingly decorative figure-study shown by the distinguished Glasgow artist at the New Gallery. Then there is *Indian Leopards*,



BISHOP'S CHAIR FOR THE CHURCH OF THE GOOD SHEPHERD, MURRAYFIELD

BY R. S. LORIMER



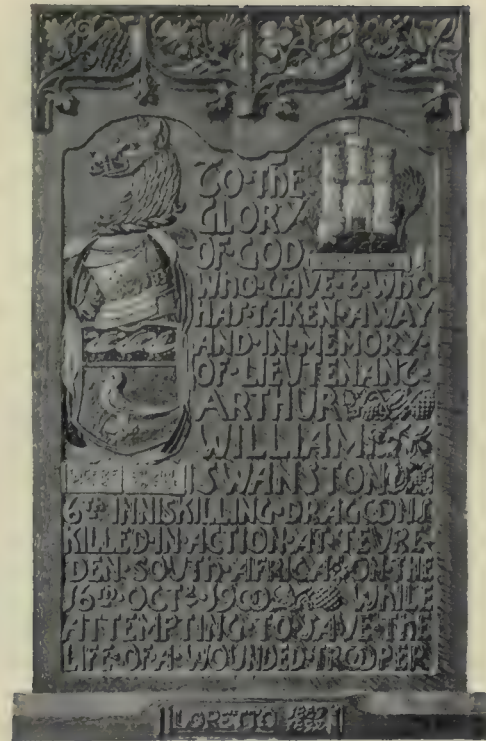
by John M. Swan, R.A., a centre of interest, lent for the moment pending its removal to the Royal Academy. In this also, as in many other pictures at the exhibition, the decorative quality is conspicuous, a growing feature in the work of the modern artist, due to the extended and intelligent interest now taken in environment.

In the two loaned works by Fantin-Latour, the versatility and genius of the great French artist is



WAR MEMORIAL AT CARGILLFIELD SCHOOL  
BY R. S. LORIMER  
(See *Edinburgh Studio-Talk*)

evident: *Immortalité*, a charming figure study in oil, with all the delicacy of a pastel drawing, and *Roses*, lacking but the fragrance to give them the reality of nature. Whether by accident or design the hangers here (as in a few other cases) have invited comparison by placing in juxtaposition the work of Stuart Park; in the one there is the simplicity of the naturalist; in the other, the perfection of the idealist. Another interesting if somewhat daring comparison is invited by the portrait of *Mrs. Harrington Mann*, by Harrington Mann, and another by Maurice Greiffenhagen, being placed in corresponding positions. There are few points of resemblance save the features; in each case there is individual charm, modified in the latter perhaps



MEMORIAL PANEL, LORETTO SCHOOL  
BY R. S. LORIMER  
(See *Edinburgh Studio-Talk*)

by an environment that demands attention, and an arrangement of millinery interfering with the contour of the face.

Once again the methods of two great individualists are in a comparable position, in Room II. of the upper gallery, where *Sea Shore Roses*, a mitigated yet sparkling example of E. A. Hornel's, is placed on a line with *At a Provençale Spring*, a powerfully drawn and charmingly coloured work by H. H. La Thangue, A.R.A. Another point of interest is the A. Brownlie Docharty, *September, Glen Falloch*, purchased for presentation to the Corporation for the permanent collection. The scene depicted is in one of the most charming districts in Scotland, at Ardblui, where the head of Loch Lomond lies lazily in the hollow of the rugged hills, with the mighty Ben towering majestically over all. In this work the artist has caught the spirit of the scene and time, the romantic sense of the neighbourhood immortalised by Scott, and the glorious feeling of the Highland autumn, with its russet and purple tints in scattered profusion.

The picture by William MacBride, called *Sheep Dipping, River Dee, Kirkcudbright*, is in an

## Studio-Talk

altogether different vein, demonstrating in a marked degree the varying outlook of the student of nature. In composition and in sense of distance the picture is notable, and worthily maintains the reputation of the artist. John Lochhead contributes three works, the most interesting of which is *Evening by the River*, a charming study of a scene of great peacefulness, in which colour, light and shadow effects are depicted with faithfulness. R. L. Sutherland is happy in a farmyard scene, *From Burden and from Toil set Free*, as also in his larger work, *An Arran Sheiling*.

Amongst the many decorative pictures there are none more interesting than *The Lady*, by Katherine Cameron, R.S.W. In every respect it speaks of carefulness and fidelity on the part of the artist; the construction of the oaken woodwork, the colour of the red carpet, the contrast and hang of the green curtain, the selection and position of the

flowers, all creating as correct a setting for the central figure as if it had been worked out by a leading interior decorator, and all emphasising the many-sidedness of the clever artist. In abandoning his "calf love," David Gauld has introduced one of the most delightful notes of colour into the East Room, and taken rank as a skilful portraitist. In *Miss Warneuke* there is the true spirit of youthfulness and grace, and a skilful handling of drapery; there is besides a rare appreciation of the decorative value of a combination of graduated greys and pinks, so appropriate in a portrait such as that of *Miss Warneuke*. R. M. G. Coventry, A.R.S.A., shows two quite dissimilar works. *Carting Wood, Noord, Brabant*, is a study of a peaceful woodland scene in low tones of green, while *Rough Weather, Katwijk*, occupying a central position in the water-colour section, is a strong handling of a Dutch subject in the modern Dutch style. In *Attraction*, and *A Portrait*, Tom Hunt, R.S.W., goes back successfully to his favourite Highland cattle, and



"FROM BURDEN AND FROM TOIL SET FREE"

BY ROBERT LEWIS SUTHERLAND





"EVENING BY THE RIVER"

BY JOHN LOCHHEAD



"SEPTEMBER, GLEN FALLOCH"

BY A. BROWNIE DOCHARTY



"THE LADY"

BY KATHERINE CAMERON, R.S.W.



MISS WARNECKE

BY DAVID GOULD





RHEINGOLD RESTAURANT, BERLIN

BRUNO SCHMITZ, ARCHITECT

to a field in which he received recognition at the Salon.

These are but a few of the many fine works in an exhibition distinguished for general excellence. If further mention be made it should be of a gem-like picture that must surely attract the visitor on entering or leaving the East Room. "*Of a Fool and his Folly there is no End*" is a subject skilfully handled by Henry Heneage Finch, the oak panelling, the pink drapery, the curling feathers, the long, dark chestnut hair, the exquisite modelling of the figure in the sleeping woman, contrasted with the all but ugly features of the jester, and the perfect combination of colour, giving the picture a high position among the works at the 1907 exhibition. J. T.

**B**ERLIN. — The opening of the "Rheingold" Restaurant in the Bellevue Strasse was an architectural event of the first order for our capital. It has been built for the firm of Aschinger, who

showed good judgment in selecting as the architect Professor Bruno Schmitz, a genius among German monument builders, and creator of the monument to Kaiser Wilhelm I. at Rheineck, near Coblenz. The building with its series of gigantic halls and its lavish display of precious materials was originally planned for concerts and meetings, but had to be reduced to the position of a wine restaurant, owing to difficulties raised by the police in regard to vehicular traffic. Friends of art hope that it may still some day be used for the objects for which it was destined, and to which

it owes the spirit of grandeur and solemnity which everywhere invests the building. This has been brought about more particularly by the absolute avoidance of conventional ornament and colour effects. Monumental proportions and the natural colour of the materials employed, such as bronze, silver, onyx, marble, granite, ebony, mahogany, decide the total impression. Bruno Schmitz's style of restrained force reminds us of Etruscan, early



RHEINGOLD RESTAURANT, BERLIN: THE "KAISER" SALOON.

BRUNO SCHMITZ, ARCHITECT



RHEINGOLD RESTAURANT, BERLIN: THE "EBONY" SALOON  
BRUNO SCHMITZ, ARCHITECT

Metznerl and Hermann Feuerhahn and the painter August Unger.

While the great Berlin Art Exhibition and the Secession have been preparing their comprehensive annual shows, exhibition zeal has not slackened at the private galleries. Since he removed to his splendid new quarters, Schulte seems to feel that *noblesse oblige*. He offers every month a rather too profuse collection of pictures. Some new Canonicas convince us again of the Turin sculptor's incomparable

Florentine and American monumentality, and is enlivened by the elevating principle of Gothicism. We feel these kinships, however, without ever being able to point to anything savouring of repetition. Here we have an original and entirely national power at work, imbued by inspirations from the Edda and the Nibelungen. Schmitz has chosen sympathetic collaborators in the sculptors Professor Franz

refinement in the treatment of marble, and of his psychological sagacity. Great interest—especially in art circles—was aroused by the paintings of Waldemar Count von Reichenbach from Wackwitz, near Dresden. He puzzles classifiers by the many-sidedness of his artistic vision, and by his technical mastery. Whether he makes us think or pray or laugh or merely see, he is always candid



RHEINGOLD RESTAURANT: THE "STONE" SALOON

BRUNO SCHMITZ, ARCHITECT





"LETHE"

BY COUNT WALDEMAR VON REICHENBACH

and perfectly sure of his means. Frederick Carl Frieseke, an American who is living in Paris, belongs to the artists who only appeal to our eyes. He has studied the delicate tonalities of Whistler, and applies them in female nudes and graceful female *genre* subjects, which are some of them exquisitely charming.

Paul Cassirer, the staunch supporter of the French Impressionists, has covered the walls of his principal room with a vast collection of Pissaro. He has besides admitted a numerous collection of the works of the young Berlin painter, Linde-Walther, who seeks to translate reality, sometimes with surprising success, in the resolute Manet style. His *Kinderact*, a study of nude children, seen against a deep violet screen, is a delicate and truthful piece of flesh modelling.

J. J.

VIENNA.—W. V. Krausz is among the most promising of the young Viennese painters. He studied first under Pro-

fessor Rumpler and afterwards went to Munich, where he became a pupil of Professor Zügel. At the Imperial Academy he carried off all the scholarships attainable, and later was rewarded with a travelling scholarship, which enabled him to proceed to Brittany, where he hoped to find a wide field and was not disappointed. The old towns interested him very much, but still more the people. His *Fishsellers*, which was among the fruits of this tour, was afterwards exhibited



"REST"

BY FREDERICK CARL FRIESEKE



"RUSSIAN 'WINDHUNDE'"

BY W. V. KRAUSZ

at a Hagenbund exhibition, at once showed that he was a true artist, and was acquired by the Government for the Modern Gallery.

Though he lays no claim to being an animal painter one essay in this direction is worthy of note, namely, that in which he depicts a couple of Russian "Windhunde." This, along with much excellent work in portraiture, promises well for Krausz's future. He is still a good way off thirty, but his talent has already met with recognition not only in his native town but in Dresden, Berlin, and other German cities where he has exhibited.

Carl Larsson, who has been having a collective exhibition of his works at Miethke's Gallery, is no stranger to the Viennese, with whom his truly personal talent has always met with appreciation. In most of his pictures Larsson adopts a technique which

seems to be peculiar to himself. The darker contours are filled in with coloured chalks and the rest is done in water-colour. There were very few oil-paintings at this exhibition, and in these the colour was laid on so lightly as to give the pictures more the appearance of water-colours. His landscapes are admirable in their treatment of light and shade. It is nature's joyous aspects which find expression in his pictures, in close association with those intimate revelations of a peaceful home-life in which he gives us glimpses of his

own domestic *entourage* at Sundborn, the little Swedish village where the artist passes most of his



"UNDER THE TABLE"

BY CARL LARSSON





"THE HOLIDAY LESSON"

BY CARL LARSSON



"THE INVALID"

BY CARL LARSSON



MOTOR BOAT RACE TROPHY

MODELLED BY G. GURSCHNER

life. Child-life in all its moods and vicissitudes finds in him a deep sympathiser, as we may gather from such pictures as *Under the Table*, *The Holiday Lesson* and many another besides.

Gustav Gurschner is already known to readers of *THE STUDIO*. His bronzes gained for him fame when modern art in Austria was in its infancy. He has practically deserted applied art for sculpture, for which he possesses special qualifications, and *The Madonna and Child*, here reproduced (executed by the artist in Carrara marble), is an excellent example of his ability in the new sphere he has chosen. The motor-boat trophy reproduced was destined for the Harmsworth competition. It is of bronze, and measures about 5½ ins. in height, or, including the socle, 3 ft. Herr Gurschner, before undertaking this task, carefully studied the technique of shipbuilding, and for this purpose consulted a ship's engineer. He is also doing excellent work in plaquettes, and has been recently engaged on one of King Edward, who graciously granted him sittings both in Marienbad and in London. This, together with one of the Emperor, is destined to adorn a column in Marienbad to commemorate the meeting of the two monarchs three years ago.

A. S. L.

PARIS.—An exhibition of engravings in colour is now held annually at the Georges Petit Galleries. The group of engravers who have specialised in this *genre*, and who only a few years ago counted for almost nought, have, thanks to the energy of their devoted president and master, J. F. Raffaëlli, grown into a power-

ful association, and no one in Paris can claim to be interested in contemporary art who fails to give serious attention to a manifestation of such importance as this. The last exhibition of the group witnessed the success of a young and hitherto little known engraver, named François



MADONNA AND CHILD

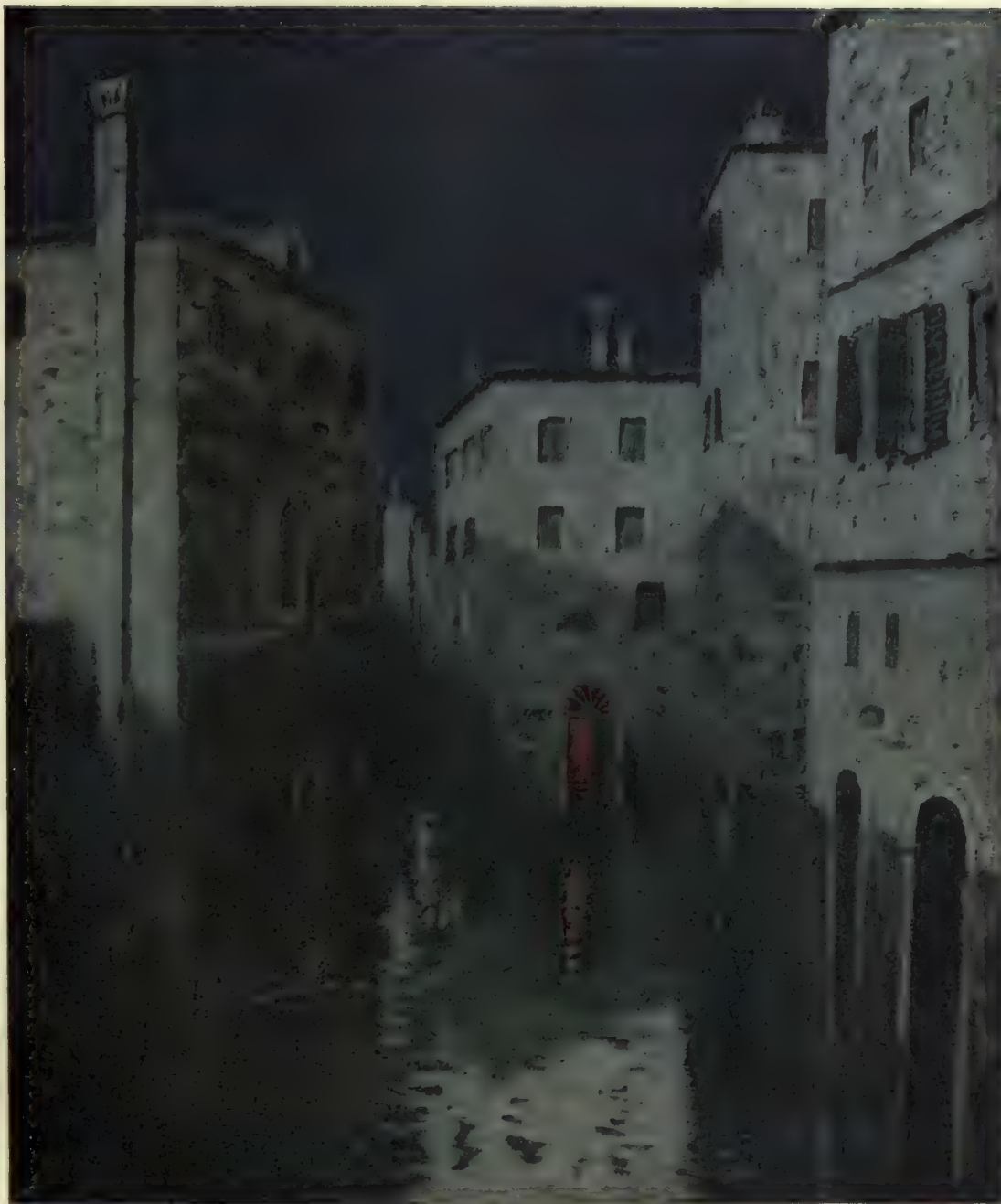
BY G. GURSCHNER











"VENISE." FROM AN ETCHING IN COLOURS BY FRANÇOIS E. SIMON.

*(By permission of Mon. E. Sagot.)*





## Reviews and Notices

Simon. This artist, who was born in Austria, has already exhibited at the Salon of the Société Nationale some plates which excited considerable attention, and his gifts appear even more striking in a specialised display of this sort.

The particular characteristic of these etchings by M. Simon lies in the extreme restraint with which the artist colours his plates. Therein, unlike so many others, he gives us not merely an engraved reproduction of a water-colour; it is truly and especially an *eau forte* which has been completed by colour. The plate styled *Venise*, now reproduced, is a very good example of this individual treatment. The drawing is solid and precise, and the contours are well bitten in by the acid. It is Venice at twilight, Venice seen at that hour when the diverse "values" melt deliciously into one another, that M. Simon depicts. On the houses just a few touches of yellow and red and blue, all so delicate, so discreet, so charming that the scene irresistibly recalls certain sketches by Whistler.

H. F.

### REVIEWS AND NOTICES.

*Venice.* By POMPEO MELMONTI. Translated by HORATIO F. BROWN. (London: John Murray.) Two vols., 21s. net.—These deeply interesting volumes, which are richly illustrated with reproductions of plans, early historical relics, illuminated MSS., details of costumes, and masterpieces of painting and sculpture, consist of a series of essays on various themes connected with Venice, rather than a consecutive history of the famous city. They have been admirably translated by a scholar whose erudition is equal to that of their author, and with their copious notes and useful appendices of quotations from original authorities, they will be found to be a mine of wealth by the student of the period of which they treat, viz., from the earliest beginnings of the Republic to its fall. Signor Molmenti prefaces his work, which represents many years of arduous research, with an examination of the sources from which the Venetian sprang, without, however, solving the mystery in which these sources are obscured, and devotes his first chapters to a description of the appearance of the City of the Lagoons in the ninth and succeeding centuries, and to an account of the foundation and growth of the three buildings—the Cathedral of St. Mark, the Ducal Palace, and the Arsenal—round about which circled for so many years the religious and political life of the people. He next examines the evolution of

the constitution of the Republic, the earliest form of which he considers was moulded by ancient Rome, and of the systems of civil and criminal jurisprudence, dwelling on the profound sentiment for fair dealing which characterised them both. Commerce, navigation, finance, and currency are in their turn discussed; but perhaps the most fascinating section of the whole work is that devoted to the great nobles, the citizens, the craft guilds, and the Jews, for in it prominence is necessarily given to the personal equation, which is, after all, the element that appeals most forcibly to the great majority of readers. The chapters on costume, manners, and customs, with those on the fine and industrial arts, though they traverse ground that has already been thoroughly explored, are also full of interest, especially the last, in which the pathetic note is struck of the inevitable decadence that was to succeed the apogee of splendour reached by Venice in the fifteenth century.

*Les Cartes-à-Jouer du Quatorzième au Vingtième Siècle.* Par HENRY RENÉ D'ALLEMAGNE (Paris: Hachette & Cie.). 50 fr.—These two large, handsome volumes, comprising together upwards of 2,000 pages of text with an immense number of illustrations, of which nearly a thousand are in colours, testify to the indefatigable industry of M. d'Allemagne in the preparation of this valuable contribution to the history of playing cards, in the study of which he has spent many years. The outcome of his researches is a work which will be read with the deepest interest by those to whom the subject appeals. Concerning the origin of playing cards, the author has no definite hypothesis to proclaim, but he does not agree with those who give them an Oriental derivation. He believes, that like many other games and amusements, this particular form of amusement evolved imperceptibly. As for the story of playing cards having been *invented* to beguile the time of Charles VI., that has been effectually exploded, for of their use in Europe before his time there is documentary evidence. To Germany is due the honour of having invented numbered cards; in 1329 the Bishop of Würzburg denounced them and forbade their use, but fifty years later, in 1377, Frater Johannes von Basel defended them in his *Tractatus*, which is now in the British Museum. The author carries his investigations from age to age, telling of the various developments, both as a source of amusement and from an artistic point of view. The bibliography, analytical tables, and indexes with which the work is provided, are a valuable

addition to the narrative, and give further proof of the author's thoroughness.

*Porcelain. A Sketch of its Nature and Manufacture.* By WILLIAM BURTON, F.C.S. (Cassell & Co.) 7s. 6d. net.—There is a class of china collectors which is very large. It is doubtful whether its components would be admitted as collectors by the real collector, but they probably number amongst themselves many of our readers—certainly the class includes many artists. They buy to satisfy a whim for certain pieces of china as decoration, and are ruled by a fancy for certain shapes and certain kinds of colour. These collectors often have quite a large collection about which they know next to nothing, though a very delicate instinct has perhaps made it a good one. Such people turn to every fresh book on the subject for something which will throw light on their possessions. Unfortunately for them, few books on the subject are written in such a manner as to afford them any help. Mr. Burton's book, however, by its thorough exploration of every process of porcelain making in Asia and Europe, will help them to detect those qualities of glaze and body which have hitherto appealed to them only in a mutely pleasant way. For the real collector the work will prove invaluable, for there has been the sifting, weighing, selecting and arranging of the author's knowledge which was promised in the preface of this interesting and scholarly work. The book is well and attractively illustrated throughout.

*Sketches from Normandy.* By LOUIS BECKE. (London: T. Werner Laurie.) 6s.—Some of these delightfully humorous sketches have already appeared in the "Westminster" and "Pall Mall" Gazettes, but they have been deftly dovetailed into a consecutive narrative of a series of truly remarkable adventures in northern France. Fortunately Mr. Becke's love of fun is tempered by discretion; for though he does not object to holding himself up to ridicule for the sake of adding zest to a good story, there is nothing in his caricatures of his French friends likely to compromise the *entente cordiale* he took such strange means to promote.

*A Cruise Across Europe.* By DONALD MAXWELL. With illustrations by the author and COTTINGHAM TAYLOR. (London: John Lane.) 10s. 6d. net.—Although, with some few exceptions, such as the *Willemstad*, *Corner of Frankfort-on-Main*, and *Hungarian Village Festival*, the drawings in this chatty record of the adventurous voyage of the "Walrus" from the Rhine to the Black Sea are

somewhat tame and matter-of-fact, the book is a notable one, proving, for the first time, the possibility of sailing from the west to the east of Europe by a fresh water route. The two friends who figure as captain and mate in the interesting narrative may be said to have practically discovered the little-known and rarely used Ludwig's Canal that connects Bamberg and Kelheim, both in Bavaria, and, to quote the words of the author, "enables barges and small craft to climb to a height of over fifteen hundred feet from the sea and cross a mountain range by means of tortuous windings and bold leaps over the wild and yawning chasms uniting the basins of the Rhine and Danube and bringing Holland within rowing distance of the Black Sea." In making some of her bold leaps the plucky little "Walrus" was more than once in peril of her life, and no little credit is due to her captain and crew of one for bringing her safely through her many adventures. Even more to be congratulated are they on the ready wit with which they met every emergency on land as well as on water, whether as suspected spies or as guests in a Hungarian ball-room, where they had to depend on interpreters who, it is to be feared, wilfully gave an offensive turn to the most innocent remarks.

*Thomas Stothard.* By A. C. COXHEAD. (London: A. H. Bullen.) 16s. net.—In these days of the multiplication of art monographs it seems strange that there should not hitherto have appeared a really authoritative work on the gifted and prolific pioneer of modern book illustration, Thomas Stothard, who, though his uninterrupted struggle with adverse circumstances prevented him from taking as high a position as he might otherwise have done, yet belonged to the brilliant group of men who in the eighteenth century aided in the remarkable revival of pictorial art in England. The issue of the present volume will do much to remedy this injustice; but, unfortunately, the biography, founded mainly on that written by the widow of the artist's second son, is somewhat meagre, occupying but a few pages and touching but lightly on many important questions, such as the relations between Stothard and two men of characters and aims so diverse as Blake and Flaxman, with both of whom he collaborated at different times. This inadequacy is, however, in a very great measure atoned for by the completeness of the *catalogue raisonné* of Stothard's work forming the bulk of the volume, the preparation of which must have involved an immense amount of arduous toil. It is richly illustrated with examples of the



## Reviews and Notices

artist's designs, including some of those for the "Vicar of Wakefield" and Rogers' Poems, considered his masterpieces.

We have received from Messrs. Scholtens & Zoon, of Groningen, a portfolio of ten photogravures after pictures by the veteran Dutch artist, Josef Israels. As the founder and leader of the Modern School of Painting in Holland, Israels enjoys well-merited fame, not only in his own country but in England, America and elsewhere, and his works are sought after by the more enlightened collectors of modern pictures. These photogravures after some characteristic examples of the master's art are particularly successful, not only because his pictures lend themselves especially well to this process of reproduction, but because in most of the plates that remarkable atmosphere of pathos which pervades so many of his works is faithfully rendered. This is more especially the case in *Aan het Spinnewiel* and the *Biddende Vrouw*, both interiors with a figure of an old woman. Two other subjects, *Moeder en Kind* and *Langs Velden en Wegen*, are characteristic of another side of Israel's art; while of the three scenes on the seashore *Onstuimig weer* is the most important, representing a mother and child anxiously watching two fishing boats tossing upon an angry sea. The dramatic element in this subject is well retained in this plate, which in quality is perhaps the best of the set. A study of an old man's head, and another of a fisherman, are also successfully reproduced. The price of the work is £2 10s.

Mr. Richard Wyman has recently issued a series of six pictures in colour, called *Young Holland*, reproduced from the pastel drawings by Miss May A. Post. The prints will be found suitable for the decoration of the nursery, and their moderate price—two shillings each—should commend them.

To Messrs. T. C. & E. C. Jack has been entrusted the publication in this country and the British colonies of a selection of the designs sent in by architects for the Palace of Peace at the Hague. Twenty-three of the leading architects of Europe and America were specially invited to take part in the competition which was set on foot in order to secure the best possible design, but in addition to the designs thus originating many others were submitted, and no fewer than 3,000 drawings from all parts of the world came before the jury for adjudication. Under the supervision of the Society of Architecture at Amsterdam the six designs to which prizes have been awarded along with forty

others are now being published in eight instalments at the price of four guineas for the entire work, which when completed will comprise seventy-six plates containing more than a hundred drawings reproduced in facsimile by a new process. In the first two parts are reproduced the prize designs of MM. Cordonnier and Marcel, of Paris; Herr Wendt, of Berlin; Prof. Otto Wagner, of Vienna; Messrs. Greenley & Olin, of New York; and Herr Schwechter, of Berlin.

Mr. Henry Frowde has recently issued a sixth and revised edition of the Rev. Percy Dearmer's *Parson's Handbook* (6s. net). Treating succinctly of practically the entire range of matters with which a clergyman is concerned in the discharge of his duties, this excellent manual deserves the place it has established for itself among works of reference. The author's remarks on the subject of monuments and memorials to the dead are especially worthy of consideration from the clergy at large.

We have received from Messrs. L. & C. Hardtmuth, the makers of the well-known Koh-i-Noor pencils, a copy of a new catalogue they are issuing to the trade, showing the extensive range of artists' stationery and sundries made and sold by the firm. The excellent quality of Messrs. Hardtmuth's goods has already been referred to in these pages.

Mr. John P. White, of Bond Street, London, has recently issued an important catalogue containing a large number of illustrations of garden furniture, which is in itself a most important contribution to this fascinating subject. Garden seats, sundials, trellis work, summer-houses, bridges, gates, are among the subjects treated upon, and the designs which are given are varied and excellent, being both practical and ornamental.

There are not a few people who have a decided objection to wall-papers, both for sanitary reasons and because the average wall-paper does not appeal to their taste. An excellent substitute for them is provided by Hall's Sanitary Washable Distemper. It is claimed for it that when first applied it is a thorough disinfectant and when dry is microbe-proof and dust-proof; and as it is now made in over seventy shades the range of effects to be obtained with it is very extensive. A still greater variety is obtained by using along with them the stencil friezes for which the plates are made by the makers of the distemper, Messrs. Sissons, Bros. & Co., of Hull, who will forward to anyone applying for it a copy of their instructive booklet "Modern Development in House Decoration."

# THE LAY FIGURE: ON A QUESTION OF STYLE.

"I AM getting quite annoyed at the way present-day buyers of works of art are abused," said the Art Collector. "There seems to me to be a fashion for attacking everyone who has the courage to back his opinions in art matters by generous expenditure of money; and I cannot see what sense or reason there is in such a fashion."

"Are you trying to draw me?" laughed the Art Critic. "If so, come on; I am ready to break a lance with you. But we must fight fair, so please explain who are the buyers of works of art whom you wish to champion."

"The only buyers who count at all," returned the Collector, "are those who have the taste to collect the finest things, the great works of art which rank as the masterpieces in the history of the world's achievement."

"By that high sounding phrase I suppose you mean to describe what are generally called old masters," said the Critic. "You think they are the finest things in the world? All right! I am quite prepared to attack you on that issue."

"Great heavens!" cried the Man with the Red Tie. "Are we going to waste our time in more excursions into the tombs of dead painters? Will you never let the old masters rest in their graves?"

"Gently!" replied the Critic. "Our friend says that the works of the old masters are the finest things which would engage the attention of the collector; I want to get at his reasons for holding such a belief."

"Reasons! You talk as if the old masters needed defence," exclaimed the Collector. "Are not their works superior in technical qualities, in colour, in drawing, in handling, to anything that has been done since; and even, if they had nothing else, are they not distinguished by an exquisite beauty of style which you would look for in vain in modern art?"

"We will leave their technical qualities out of the discussion this time," said the Critic, "though I am not prepared to admit that these are as unapproachable as you think. But in this matter of style, what is it that you understand by that term?"

"You want me to explain what is obvious," complained the Collector; "you can see for yourself what a charm of manner and beauty of pictorial character there is in the great paintings which have come down to us from past centuries, and how

they all have in common a degree of dignity and artistic refinement which is quite beyond the reach of present-day painters."

"Would you really contend that Velasquez, say, and Rembrandt, Rubens, and Titian, have a style in common?" inquired the Man with the Red Tie. "Because, if so, I think you ought to consult a specialist about your health — a lunacy expert preferably."

"When you have no case, abuse the enemy's counsel," quoted the Collector. "I do say that all the old masters have a general style to which they conform, though, of course, they vary in minor details of practice."

"And I say that this common style which you claim for them is merely an accidental result of age," cried the Critic. "Time has played havoc with all their works to approximately the same extent, and has brought them all into about the same condition of decay; but at the outset there was just as apparent a difference of style between the old masters as there is to-day between living painters."

"I tell you that I cannot see that there is any trace of style in anything which living painters produce," said the Collector.

"Of course you cannot, because you will not," replied the Critic. "You are so blinded by your prejudices that you will not exercise your reason. What is style? I say that it is simply the expression of the individuality of the painter acting under the influence of the times in which he lives and of the surroundings which limit his view of nature. That there were, in the past, periods when a particular style was markedly in vogue, I am quite prepared to admit; but this vogue was simply due to the readiness of the minor men to follow the lead of some great or fashionable master. Exactly the same thing is happening to-day, and will happen so long as art exists. The very fact that the greater living painters, whom you despise, will not adopt the conventions of your beloved old masters is the best proof that they understand correctly what style really means, and that they are wiser than you in their view of artistic responsibility. If there were anything in your argument the only permissible style is that of the Flint Age artists, who drew sketches on stones and pieces of bone, for that is the oldest style of all, and therefore everything since must be wrong. To say that there is no style in present-day art is ridiculous; there is as much as there ever was in old art, and it is quite as worthy of consideration and acceptance."

THE LAY FIGURE.



## *The Corcoran Exhibition*

### *AMERICAN SECTION*

Copyright, 1907, by John Lane Company

**T**HE FIRST ANNUAL EXHIBITION  
OF THE CORCORAN GALLERY  
OF ART, WASHINGTON, D. C.  
BY DAVID LLOYD

THE EXHIBITION of contemporary American paintings held by the Corcoran Gallery of Art in Washington, D. C., which remains on view to March 9, is the first of the kind at the capital. The project was intended to open the way to a recognition of Washington as a national art centre. Besides the attention which has been enlisted of late years in the possibilities of the city as a national work of art in itself, several notable gifts and bequests have, with other causes, recently contributed to a coming importance of Washington in art affairs. The opportunities for an annual exhibition are obvious. The centre line for these exhibitions still remains near the Atlantic seaboard. Philadelphia, Pittsburgh, New York and, more especially, perhaps, in retrospective undertakings, Boston have afforded the first views of important work in collections of general scope. Art museums throughout the country have been enterprising and abreast of the moment, as, for instance, the enthusiastic Art Institute of Chicago, but the prestige still bulks behind 80 degrees longitude. In this respect the emergence of the capital does not break new ground; and taking one consideration with another, as the song goes, it would be difficult to read Washington out of court, did any one wish to. Its public is worth reaching, its situation con-

spicuous and the gallery space at the Corcoran—1,300 feet of line were cleared for this exhibition—is unusual. And space is a most important factor. The management of the Pennsylvania Academy has cut down the range of its exhibition somewhat this year with the avowed purpose of an improvement in the general effect of the hanging. New York, whose strength is in its one-man shows, is notoriously handicapped for general exhibitions. The Fifty-seventh Street galleries, excellent for some purposes, would be a satisfactorily complete equipment only for a much smaller centre. Until a special building is put up, or the Metropolitan Museum finds itself able to undertake the heroic task of clearing its galleries occasionally and withdrawing into the cellars, New York will content itself with the shows of individuals and societies and will not compete seriously for the general exhibition. Pittsburgh, with its many beautiful by-products of steel, has in art preferred to take the



*Clark Prize, Corcoran, 1907*

**MAY NIGHT**

BY WILLARD L. METCALF

## *The Corcoran Exhibition*



PORTRAIT

BY CECILIA BEAUX

whole world for its province and appropriates the international show. If Washington has entered any preempted field it is that of Philadelphia, which by sheer devotion and interest, and guided by broad-minded, catholic taste, has for years given the most important annual exhibitions, dis-

playing surveys of the whole of current American endeavour.

There is little reason apparent why the Washington exhibition should not remain permanently on the calendar and increase in importance. Its appearance, which has chanced to fall in this year, was in any case inevitable. Yet the traditions of the Pennsylvania Academy are not to be snuffed out; and if they were, the attempt would profit nothing beyond local pride and the natural ambitions of rival directors. If these two opportunities for a national service to our art are allowed to fall into mere competition, we may find that, as in the old-fashioned Mississippi steamboat race, the rivals will presently have used up their fuel, if they have not also burst their boilers. And in this case the centre line for the general exhibition will be found to have proceeded further toward the Mississippi, not in itself an evil, but certainly a reproach if brought about by two great cities throwing away their artistic birthright. The question of just what may be the wisest adjustment need not be rushed into until the angels have trodden down at least a provisional path. This year, it may be noted, both the institutions concerned have moved in different degrees along rather similar lines. While the Pennsylvania Academy has run the representative character of its exhibitions into a sharper mould than usual, proffering a selection of several important tendencies of the day, the Corcoran exhibition is coloured more by the characteristics of a splendid temporary museum collection of the work of living painters than by the earmarks of a decidedly competitive output. Out of a total of 399 exhibits,

83, or 21 per cent., were credited in the catalogue as loaned by their various owners. Among the individual collections contributing on such invitation were those of Senator Clark, William T. Evans, George A. Hearn, John Harsen Rhoades and others. The Corcoran, it may also be noted, has





*By Courtesy Johns Hopkins University*

PORTRAIT GROUP

BY JOHN S. SARGENT

DR. WILLIAM H. WELCH

DR. WILLIAM OSLER

DR. WILLIAM S. HALSTED

DR. HOWARD A. KELLY

OF THE JOHNS HOPKINS UNIVERSITY  
BALTIMORE

## The Corcoran Exhibition



THE BUTTERFLY

BY JOHN W. ALEXANDER

omitted sculpture entirely and confined itself to paintings in oil.

One of the feathers in the management's cap was the procuring of the coveted new Sargent portrait of the four Johns Hopkins doctors, which was well hung on the far wall, facing the approach from the staircase. The galleries of the Corcoran are disposed about three sides of the atrium on the upper floor; three galleries on the east, one at either hand of the divided stairs on the west, and on the south a long gallery communicating east and west through square corner rooms. All the galleries were cleared for this exhibition, except that to the north of the stairs, wherein Senator Clark's loan collection of English, Dutch and French paintings remained on view. The walls of the atrium were also hung, in itself a difficult matter. If such a space is used at all it must not contain material that, so placed, the visitor will in the nature of things feel ready to

slight; and the surrounding passageway is necessarily narrow, keeping the spectator close to the canvas, while the transverse view to the opposite side is obstructed by the far row of columns. Of the several instances of good hanging and of due use of the advantage of an amount of line space above the average for American exhibitions, the placing of the Sargents was notable. The large painting of the four doctors was flanked pyramidally by four other Sargent portraits, on one side those of William Thorne, the New York painter, and Miss Elizabeth Garrett, to whom the Johns Hopkins University is indebted for many benefactions, including the large group in question; on the other side, those of the late John Hay and Miss Thomas, president of Bryn Mawr. Of the four, this latter portrait would have, perhaps, most interest for painters. The new group shows again the vigorous dexterity, the commanding authority of Sar-

gent. In the low placing of the figures he has made use of a skilful arrangement familiar in some of his earlier groups of women. In the lighting he has carried the eye at once to a centre where there is provided an index, as it were, to the characters displayed, in three interesting hands. The personal definition throughout is vital in a way that induces attention without tiring it. Yet there is a suspicion of something theatrical about the group. These four men of science, quiet men, if we except in the case of one the alert enterprise of the Associated Press, all modest men doubtless, and some of them at least not above a sense of humour, engage the eyes of the world almost defiantly. They might be some Hague tribunal listening in conference to minority objections before drawing up a decision disappointing to the armies and navies of Christendom. Probably the formality and stiffness of the subject are sufficient to



## The Corcoran Exhibition

require such an intensification in manner to win the casual beholder, when his interest, as here, will lean so largely on characteristic delineation.

Though the five Sargent paintings, of course, take admitted precedence, the exhibition includes a number of other interesting works in portraiture. In the same gallery is a full-length portrait by Wilhelm Funk, a keen and virile canvas and as frank as, according to Brutus, the character of Cæsar "enrolled in the Capitol." Here also two small heads of children by George De Forest Brush will detain the visitor in their corner. The presentation by Irving Wiles of the keen-eyed, sharp-browed young woman with the intent look and the listless fan was hung near William M. Chase's *The Sisters*. Mr. Wiles's manner contrasts in this proximity as displaying a positive relish for the surface expression, the face at the moment rather than the habitual mood of the mind behind. Mr. Chase, for his part, sets down the gracious touch of well-bred frivolity, the conventional rather than the intimately personal habit of mind of his subject. Mr. Wiles showed also a forcefully direct portrait of another exhibitor, Paul Cornoyer. J. J.

Shannon was represented by a winsome *Girl in Brown*, which was purchased for the Corcoran's permanent collection. It is not the girl only that is in brown. The mellow tones of the whole convey the seductively comfortable air of the world of this type, in the delineation of which Mr. Shannon knows so well how to please at once both his sitter and his public. Albert Sterner's *Portrait of My Son*, reproduced in these columns last month, shows the more vivacious, less solemn contagion of Continental sympathies. Gari Melchers was to be seen in an old tradition in his portrait of E. Chandler Walker. The magisterial pose, the

looped curtain and the countryside in the distance have been sadly neglected in our day, but are not likely to return for some time, nor is Mr. Melchers familiar as their champion. His *Brabanconne*, the delightfully painted stiff young Dutchwoman with the necessary international household cat at her skirt-hem, was lent by General Hawkins. Edmund C. Tarbell's *Girl and Dog*, a three-quarters length exhibited some years ago, is perhaps hardly a portrait. But the artist has endeavoured to retain an interest in the face. The figure, with a corresponding posture of the bared shoulders, leans a trifle to the lower left, gently snapping her extended fingers at the dog, whose head thrusts up in that corner. Why this action, with the arm hanging, should denote invitation to animals, and, with the arm raised, scorn to men, is something of a conundrum. But this fair lady's servant, being a dog, understands and responds with uplifted nose. Here, however, the beholder's vision would find its centre; so that the dog has been reduced in insistence until, despite the fact that his position is in the foremost plane of all, he merges submissively into the tapestry background, and the eye, a trifle



AUTUMN STILL LIFE

BY WILLIAM M. CHASE

## The Corcoran Exhibition

bewildered, returns to the mistress's face. Mr. Tarbell, for all the charm of this composition, was more safely represented by the portrait of the late General Loring, lent by the Boston Museum of Fine Arts and hung in the same gallery.

Four portraits by Cecilia Beaux make an unusually generous allowance and formed naturally a notable group. The large portrait of *Mother and Child* shows them both standing, in itself an arrangement of some originality for this sort of subject, and one which the painter has profited by, for depicting in pose restrained but natural intimations of the motherly and childish interrelation. In the portrait of the girl in her teens, resting her arm somewhat consciously on the arm of the chair, yet taking things in with the quiet, searching self-possession of childhood, there is a shade less of the painter's gentle interest in the subject, though the reading of character is full of understanding. The other two portraits, that of Miss Nutting in the professional costume of the trained nurse, done in severe blacks, and that of Mrs. Charles A. Morss, a character study of a society matron, done with no

little interest in colour, show a growing preoccupation with salient fact and facility in technical uses.

While this list could be readily extended, and the showing as a whole, with special features in the Sargent and Beaux groups, was above the average, the Corcoran exhibition was, of course, by no means a collection of portraits. The element of life that comes nearest home to us is not our fellow man, but the weather, as any conversation before the days of the bromide theory of "Bromides" would have shown. And the management here, though unusually fortunate in the portraits they were able to display, took care that the sort of work which is more generally interesting should predominate.

There were several essays in the little invaded field of purely imaginative work, of which the most striking was a large, spirited painting by Henry B. Fuller, planned on the lines of a high mural panel, called *Life Disarming Death*. The motion of the group was ambitiously conceived, and in colour the red in the robes of the one figure clashed with the cold black of those of the other in a way that em-

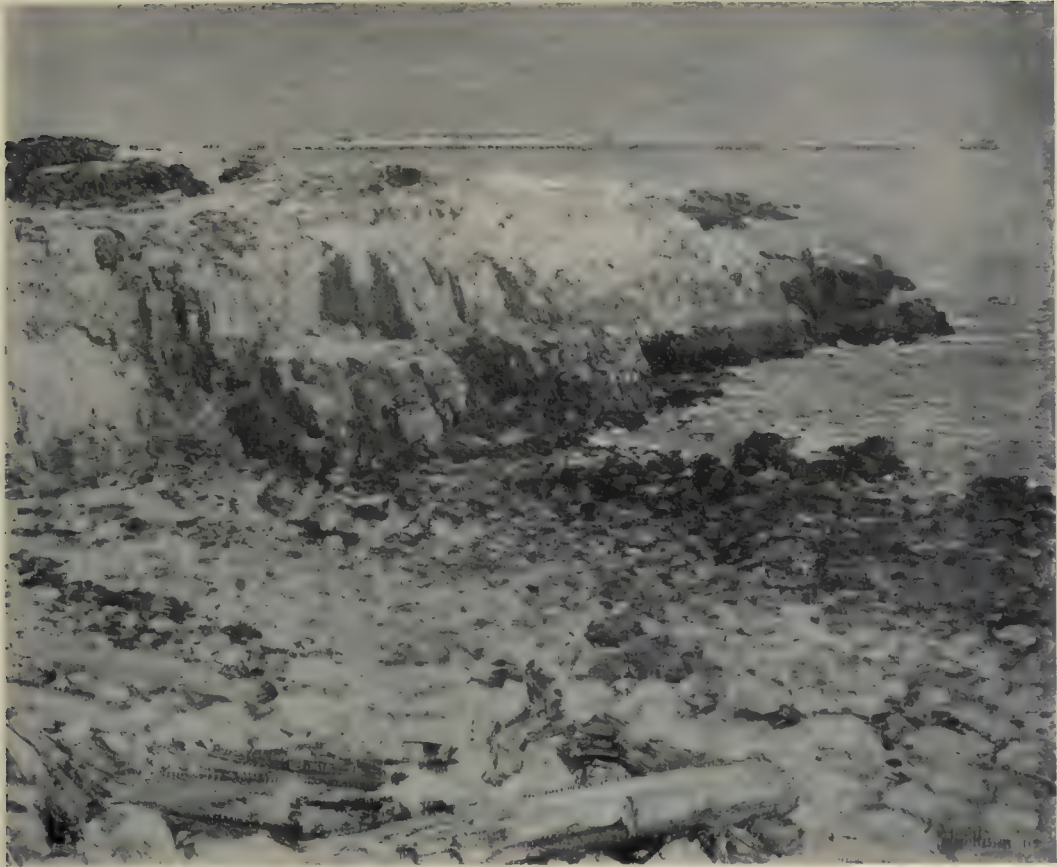


RAINY DAY—MADISON SQUARE, NEW YORK

BY PAUL CORNOYER



## The Corcoran Exhibition



NORTHEAST HEADLANDS, COAST OF MAINE

BY CHILDE HASSAM

phasised the impact of the moment portrayed. Abbott H. Thayer's beautiful *Caritas* was lent by the Boston Museum. Edwin C. Taylor's *The Red Book*, a circular composition showing a female figure in a red robe, was done in the spirit of mural decoration. *The Northwest*, by Howard Giles, in which a bareheaded lumberman is seen resting, axe in hand, on the crest of a wooded mountain, and cogitating, perhaps, the coming destiny of his wilderness, suggested a hand and taste that might do good work in some of our new Western State capitols. Elliot Daingerfield is to be commended for his assurance in trying to convey a mood in his futile attempt at *The Deluge*. Part and parcel of the thought of most peoples, it has been done as a cataclysm, but the awe of the conception has yet to be expressed in paint and deserves to be kept in mind. Louis Loeb's *The Summit* represented a man just breasting a jutting top of rock and clutching after an elusive though substantial female figure, who is about to escape pursuit apparently

by rising into the air. The work was done with spirit and a welcome appearance of enjoyment; but it is only for the few. By virtue, then, of not pretending to the privileges due to a proper sympathy with this sort of subject, it may not be altogether ill-natured or flippant to say that, when regarded in the light of an allegory on the limitations of allegory, the feeling of the canvas struck home.

*The Butterfly*, reproduced herewith, was on hand to testify to John W. Alexander's later delight in vivid colour. Other men have retired into the harmonies of dulcet greys which were once a badge of his work and stayed there; but he appears to care too much for colour to be permanently enamoured of a neutral palette. The *Sylvia* of Edwin A. Abbey was lent by Senator Clark.

But to return to the weather, to the more humanly interesting unhuman matters, the wind and the rain and the stretches over which they sweep and drift, it should be said that the exhibition is remarkably attractive for the variety of the modes

## The Corcoran Exhibition

shown. Though all the work, of course, is from living hands, the fashions illustrate a wide range, extending a goodly way behind the present hour and, with the exception of some of the latest manners, coming well down to it. In the first gallery, for example, there is a charming, modest little glimpse of a Sakonnet orchard in quiet Düsseldorf colour by Worthington Whittredge. An older tradition is maintained by a younger painter, Edward Lamson Henry, in a small canvas entitled *Waiting for the Ferryman*. It carries a date to make you rub your eyes, 1906. It is really a delightful bit of anecdote work, the trim, old-fashioned road wagon with its primly harnessed team at the low wooded shore, the passengers variously disposed, one provident gentleman in strap pantaloons improving the interval to sit by the roadside under the leaf-bearing trees and regale himself with a sandwich, and all, men and beasts, more or less impatiently waiting while the flat-bottom ferry makes its deliberate approach by the rope stretched across the broad waterway. It is painted with the fine point of the brush, the modelling by line, the sort of work that not one man in fifty could do to-day, if, indeed, such is the scorn to which all passing manners must consign, he would condescend to try.

We talk of the men who have "arrived." But among the Athenians, constantly in search of some new thing, the men who arrive are presently behind the times, though not by this inference beyond our love and care. And this curious quality of achievement is a puzzle, except, perhaps, to some wise souls who know it all, and to whom the explanation is so obvious that they never think to take the time to divulge it. Henry Harland offered the ingenious suggestion that the Castle of Enchantment in which we never seem to find ourselves, but to which we are always either looking forward or looking back, must be at some point passed by in our sleep. If so, there are no traces of it to be found on the walls of this exhibition, for none of the painters certainly have gone to sleep over their work. And if there appear to be few here who are still looking forward in uncertainty, there is, at any rate, a rich harvest from those who are deservedly enjoying a well-won applause.

Take for example the prize pictures. Here are honours properly bestowed upon Willard L. Metcalf, Frank W. Benson and Edward W. Redfield. The prizes have the added interest of a first award. They were offered by Senator Clark, Charles C. Glover, president of the Corcoran, and V. G. Fischer, of Washington. The first, of \$1,000,

carries the Corcoran gold medal; the second, of \$500, the silver medal; the third, of \$250, the bronze. In awarding the Clark prize to Mr. Metcalf's *May Night*, the jury drew the general attention of visitors to a beautiful representation of the effect of pale, diffused moonlight. Colours by night illumination make a fascinating problem. In this canvas they are given the reasonable key of day subdued. The difficulties are enhanced and their solution made the more interesting by artificial cross light rendered as falling from within the house upon the steps of the portico and the bases of the columns and the figure seated there. The spot gives a quiet warmth to the mood of the picture, as do also, at the right, the horse-chestnuts in bloom. This is not the uncanny light of the moon, nor the cold, unrelenting pallor, nor the stilled mock routine with sorrow laden. It is distinctly a quietly romantic light. On the other hand, even though the thought be quite irrelevant and thoroughly layman, there is something appropriate in the first award chancing to fall upon such a subject at the first appearance of the general exhibition further down the coast. Wherever the scene or whence the suggestion, the painting certainly carries a hint of the high-erected grace of the old order of the South.

If one wished to put to test the notion of the variety of personal methods represented in this exhibition, the treatment of this very problem of outdoor partial illumination, effects, for instance, of moonlight, night, dawn, sunrise, evening, would give him a convenient handle. In the same gallery with this painting he would find at one corner a simple, quiet canvas by Bruce Crane, *Sunrise*. Here are the cool grey tones of a hilltop, empty and a bit moist still, against the silvering sky, a painting that gets in much of the hour by leaving out many of the things, the work of a pupil of Wyant come into his own. Near by hangs a small painting by William Gedney Bunce, who has always delighted in vigorous, somewhat excited colour. Here he has painted darkly a Venice lagoon with the moon hanging low, working less with his thoughts on himself and more on the scene thrown on his retina. Leonard Ochtman has a *Dawn* here. It is done in his familiar short multiple stroke. The ground rises back to an edge of woods with a dim crescent above in the sky. On another wall is hung his *Sunrise at Byrdcliffe*. Two most dissimilar neighbours would be found in Charles Warren Eaton's poetic nocturne, *Gathering Mists*, and Horatio Walker's *Sheepyard, Moonlight*, in which a cold green light cuts out of the gloom the angular forms of the reclining herd. The drily, thickly



## The Corcoran Exhibition



THE DEEP SEA

BY WALTER L. DEAN

Painted *Sunset* and *Moonlight* of Ralph Albert Blakelock display another manner. In the atrium would be found the harbour scene by William E. Norton called *Tranquillity*, which was reproduced in colours in these pages some months ago. Near another Blakelock is a painting called *Evening*, showing a stretch of heath under a sky nearly salmon in hue. This is an interesting painting to examine closely; but back away from it and, the colours taking their intended place, the ground is plunged into a finely suggested mist. The canvas is by E. C. Messer, a Washington artist. There are fifteen local artists represented in all. To the exhibitions of the Washington Society of Artists, which used to be held in the hemicycle of the Corcoran and which embraced work from other quarters as well, no little of the credit is due in breaking the ground for this larger show. Another Washington artist, James Henry Moser, has studied the colours and tones of a mountainside by night in his *Mt. McIntyre*. It is an inviting canvas. The eye looks into it as well as at it. A like simplification is in Ben. Foster's two exhibits, *Misty Night* and *Fire-flies and Moonlight*. In the first he has risen to

an unusual effect in the prismatic ring round the moon. In the other he has chosen a subject of no little charm, but great difficulty. Though it seem strange, it is probably true, that it is easier to manage the moon than a firefly. Robert Reid in *Evening* has rendered with fine skill and his keen sense of colour the clearness of early twilight in the heights, a view from some little distance of a rising cleft in the hills that retains a sense of expanse, the pale yellow disk of the moon rising just effulgent enough to strip off remoteness from the scene. All such problems of limited illumination involve the obstacle of a brief time for observation, though in this respect they merely typify by their obvious character the conditions of landscape work generally. At any period of the day, nature is rarely of the same appearance five minutes at a time. Though the thing is done on the spot it is largely done from memory; and a painter at the mercy of the weather and the process of the suns is not altogether unlike a man trying to catch his hat in the wind.

If our supposed visitor had reached this point in making his vicarious observations of sunrises, and

## The Corcoran Exhibition



WOMAN AND CHILD

BY MARY CASSATT

his examination of the various methods of meeting the problems of partial outdoor illumination had carried him into the room where hangs Robert Reid's *Evening*, he would continue them no further, for the very good reason that he would forget all about them. This is the room of Phoebus Apollo, the headquarters for the full flash of the sun. Timid visitors peep into it and an echo murmurs back the name, "Impressionist!" Here are gathered the four exhibits of Childe Hassam, including the large canvas called *June*, which has already been reproduced and noted in these columns; a fine rendering of a bit of the North Shore, reproduced herewith and purchased for the Corcoran, and another delightful canvas called *The Blue Kimono*. Carl Newman has here one of his

high-keyed paintings in brilliant colour, called *Woman in Green*; there is a *Woman and Child*, by Miss Cassatt, bought by the Corcoran; *The Canna*, by Robert Reid, a characteristic arrangement in figure painting robust in colour; a landscape and a woodland scene by Willard Metcalf, and, finally, the Glover prize canvas, *Against the Sky*, by Frank W. Benson. This shows a girl in light summer costume and parasol, her white veil tossing in the wind, seen against a brilliant sky in the high light of the summer sun. It is fresh and airy in colour and the painting well in hand throughout.

*The Lowlands of the Delaware*, by Edward W. Redfield, to which the Fischer prize was

awarded, was reproduced in these pages last month in the article on the exhibition of the National Academy of Design. The artist showed also his earlier painting, *The River Delaware*. Albert L. Groll's *Land of the Hopi Indian*, also reproduced in the February issue, was on view with his *Arizona Clouds*. The former was purchased for the Corcoran's permanent collection, as was the latter of the Redfield paintings. Other purchases included Horatio Walker's *Ave Maria*, Wilton Lockwood's *Peonies*, a delicate piece of flower painting in low colour, and Winslow Homer's *A Light on the Sea*. Two other paintings by Homer were displayed, *Beach at Long Branch*, lent by Robert Vonnob, and *Moonlight—Woods Island Light, Maine*, lent by George A. Hearn.



## *Gari Melchers*



*Copyright, 1907, by Detroit Publishing Company*

MOTHER AND CHILD

BY GARI MELCHERS

### GARI MELCHERS BY ARTHUR HOEBER

THE artistic temperament and intuition of Gari Melchers are not the result of happy accident; they came as birthrights, and that which is in the blood must sooner or later come to the surface—early in his case, for he felt the call at a youthful age. He was but seventeen when he went to Germany to begin his art career, studying in Düsseldorf under Von Gebhardt, where he laid the sound academic training apparent in all he does, for though he is as far removed as possible from the academic now, one may never mistake the fact that he is a capably trained craftsman first of all. You search in vain for any slipshod work in his drawing and construction, and the Americans who came into art at his time are not all noteworthy for this excellence of training, too many of them having sought a short cut to picture-making with that native tendency to rush and get there at all hazards.

Two priceless gifts have been important factors in the development of Mr. Melchers's art-progress, health and great physical strength, and I might almost add a third, which is a cheerful, optimistic temperament with a generous, sympathetic nature. The æsthetic side of the man is all within his brains, and, happily, does not manifest itself on his exterior person either in mannerism or dress. He is, rather,

the type of the manly, well-trained college athlete settled down to a life of hard-earned repose and success. Yet this ability to arise refreshed after a night's sleep, to eat substantial food, to look on the cheerful side of life and to work, consequently, with unabated energy carries a painter far on the road, is the secret of great accomplishment, enabling one to make an acquiescent companion of the fickle goddess Success. Success came early to Mr. Melchers and has ever remained faithful to him. But if his efforts have been appreciated from the first, he has not been content to sit idle and reap the benefits, for he has always been the student on the quest



MAN WITH CLOAK

BY GARI MELCHERS



CHILD'S HEAD

BY GARI MELCHERS

for intelligent novelty, for experimentation, for research into new fields, and the variousness of the man may be seen by a look through the changing themes of his pictures, from portraits to simple Dutch peasants, from themes of deep religious import to brave transcripts of athletes and street types. He can make the man of commerce who has won recognition among his business associates look the part of the successful financier, and he can paint adolescence and give it the charm, the unconscious charm, of infancy; or, with tender sentiment, he can convey the sense of beautiful girlhood and, again, portray the dignity and sweetness of advancing years, and all this with spontaneity and an absence of visible effort.

I recall him at the beginning of the eighties as an

attractive figure in the Latin Quarter, where we were students together. More than most men he seemed full of what the French call "*la joie de vivre*," and I can see him now in his *berri* and student clothes, loosely cut and worn with such ease. The contagious smile, the *bon camaraderie* and the kindly spirit were then, as now, in evidence. Live and let live seemed to be his motto, and he had ever a kindly word for his *confreres*. He knew what the art life meant, for he was nurtured in its atmosphere. His father, a German born, who had settled in Detroit, was a sculptor who had known discouragements, artistic and financial, for I am sure the plastic arts were far from receiving full appreciation in Michigan in those early days. A pupil of Carpeaux in Paris, the elder Melchers soon saw the promise of the son, and bid him Godspeed, for it was his to make the sacrifice that the lad should follow his true bent. There was an uncle of Gari Melchers, who had been Archbishop of Cologne and who, about 1883, having become a cardinal, was stationed at Rome. Despite the serious student work of

the young man, it was not, it seemed, until after a visit to Italy, where he stopped with his uncle, that Gari Melchers obtained a grip on himself, for almost immediately on his return he began to attract serious attention and opened our eyes in the Quarter to the possibilities he possessed. After this there was never for a moment doubt for his future. With each new canvas the man seemed to advance and to have some message worth recording, and all reeked of health and virility, with, of course, technical capacity as well. By 1886, the official art world of Paris sat up and took notice of his *The Sermon*, a picture he had painted in Holland, of some peasants in characteristic attitudes, sitting in a church. The work had been thought out with great care. There were youth, middle age and old age among the





THE FAMILY  
BY GARI MELCHERS

## Gari Melchers

parishioners, and the costumes of the women were of the liveliest interest, while two old vergers in a raised pew gave added attraction. The preacher was not seen in the composition, but his presence was felt, and the disposition of light, a most difficult problem, was admirably arranged. While it was, in a sense, a story-telling picture, it was yet a technical achievement; appealing alike to the layman and the painter, for both of whom it possessed the liveliest interest.

This work elicited an "Honourable Mention," in the old Salon—there was but one Salon in those days—and it went to the collection of Mr. Potter Palmer, in Chicago. Speaking of Mr. Melchers about this time, the late Theodore Childs—a most distinguished art critic—said: "In his work there are figures and *morceaux* that are simply the last word of realism in painting. At the same time his pictures are rich in local colour; the attitude and gestures of the figures are full of character, drawn faultlessly and painted with simplicity and strength; the composition is not commonplace; the relative values are keenly observed; the figures admirably enveloped in air—in fact, there is no detail, no matter of special knowledge, no material point, in which Mr. Melchers can be found even hesitating, much less positively at fault. His work is new and quite personal; he has both the courage and the strength to be himself."

In 1889, at the great Paris Exposition, Melchers showed three works—his *Sermon*, another remarkable work called *The Pilots* and a large communion of Dutch peasants, containing, as was said at the time, "some twenty life-sized and remarkably ugly figures." But, then, your Dutch peasant is not primarily a thing of beauty, especially the male of the species! Having sent these canvases, Melchers characteristically went off to the

country to paint, bothering himself little with what the public and official Paris thought. Official Paris did think, however, and most favorably, for the jury awarded two grand medals of honour. One went to John Singer Sargent; the other to Gari Melchers! Coming back to Paris, he found at his studio the letter telling of this award and, thinking it a simple announcement of some sort, did not open it for a day or so, when he could scarcely believe what he read, and hastened about to see if there was not some mistake!

But Mr. Melchers has not lacked for recompenses. A list of them would fill considerable space. He is a Knight of the Order of St. Michael of Bavaria and a Commander of the French Legion of Honour. At the Antwerp Exhibition of 1894 he had the medal of honour and at Amsterdam, Berlin, Venice and elsewhere he has been given medals, while many art societies abroad have given him memberships therein, notably the Royal Academy of Berlin and



PORTRAIT

GARI MELCHERS



## Gari Melchers



PEASANT WITH BOWL

BY GARI MELCHERS

the International Society of Painters, Engravers and Sculptors, in London. He has paintings in the Luxembourg Museum, in Paris; the National Gallery, Berlin; in the collections of the King of Italy and the Emperor of Germany, and there is in the Congressional Library his decoration of the *Arts of War*, quite the most virile performance among the many embellishments by the Americans in the capitol at Washington, a sturdy, intelligent arrangement of figures, replete with meaning. Mr. Melchers will be remembered, too, as contributing two important panels for the southeast pavilion of the Manufactures Building, of the Columbian World's Fair, in Chicago, in 1893. As this paper goes to press, announcement comes that the German Emperor has just bestowed upon Mr. Melchers the Order of the Red Eagle, a most distinguished mark of appreciation.

Mr. Melchers has none of the clever tricks of the painting trade that characterise so many of the better known men. Apparently nothing comes from him except with the most unusual searching and

effort. He puts on his pigment in heavy impasto at times, while at others he barely covers the canvas. Always it would seem that he was undecided beforehand as to the method necessary, although once the paint on, it is properly placed and rightly rendered. It is even clumsily superimposed on the canvas, with awkward brush, although the effect is invariably telling. If he cannot get the result one way, he gets it in another. He has no *parti pris*; he may use his brush, his thumb or a palette knife; so he gets it, that is sufficient. And he is as much at home painting out of doors as in his studio. Invariably is he concerned with the theme before him, never stopping to think of the manner of painting. Of the deadly seriousness of purpose of the man there is never any doubt. You may not care for what he does; you may object to his manner of doing it; indeed, I may admit that at times he is unnecessarily



STUDY

BY GARI MELCHERS

## Gari Melchers



THE FENCER

BY GARI MELCHERS

brutal; but whatever he does, he always has your respect, for that you may never for a moment withhold.

Early in the game, after finishing with his French masters Boulanger and Lefebvre, after having had a serious two years with other students at the famous *Cour Yvon*, that afternoon class at the *Ecole des Beaux Arts*, where one draws for an hour from the model, Melchers went to Holland and, with an artist friend, took a little place at Egmond. Indeed, he subsequently took two places, one "aan-Zee," the other "aan-den-Hoef," where he gave himself up to solitude and study, familiarising himself with peasant life, learning their ways and manners and,

in short, making a profound study of their intimate daily existence, all of which is obvious in his pictures. You see this in his *The Family*, the Berlin National Gallery picture. Not simply three models posed is this picture, with a happy arrangement of *milieu*. It is a touch of nature and you feel half ashamed to be peering in on the sanctity of the prosperous burgher's home as he stands gazing with frank admiration and pride at his wife and infant, and if there is not the touch of pathos, the mother love and holy sentiment of maternity in the little *Mother and Child*, I do not know where to look for it.

Having obtained popular approval, financial success and official recognition with the admirable pictures of Dutch peasant life, most men would have been content to have rested there, gone on duplicating their efforts and supplying clients with the thing desired. Not so, however, with Mr. Melchers, for he desired to progress, to extend his horizon, and from the sobriety and solemnity of *The Sermon*, he directed his attention to *The Supper at Emmaus*. Here, indeed, the ground was dangerous. Every thinking man and woman probably has a



MATERNITE

BY GARI MELCHERS



## Gari Melchers



Copyright, 1906, by Detroit Publishing Company

PORTRAIT OF DR. DONALD  
G. MITCHELL ("IK MARVEL")

BY GARI  
MELCHERS

special and personal interpretation of that scene, of the God-man Christ, and he is a daring painter who ventures to portray His features. So it is probably true that to some the enormous canvas, *The Last Supper*, with its thirteen figures, is unsatisfactory, that it misses something, whether it be of one sort or another. All, however, must admit that, as a composition, the man has made a remarkable work, has disposed of his personages with discretion and intelligent placing, and from the pictorial standpoint a strong result has been evolved. In the interim between the painting of all these pictures, Mr. Melchers returned to his own land many times and there were portrait commissions, important people sitting to him each year. Perhaps none of these portrait canvases has been more successful than one of his wife, recently shown at the exhibition of the Pennsylvania Academy of Fine Arts in Philadelphia, a work painted naturally *con amore*, but of surpassing excellence just the same. At this exhibition Mr. Melchers was paid the compliment of having an entire room devoted to his canvases, a score of them testifying to his place and capableness in the world of art.

To his other accomplishments Mr. Melchers adds an aptitude for languages. English, of course, is

his native tongue, and German he has always spoken, while he took as readily to French, and living these many years in Holland, he naturally speaks Dutch fluently. But he also speaks some Italian and has other smatterings, so that wherever he finds himself, there is he at home. He maintains a studio in Paris, has his home still at Egmond, and for some winters has been painting in New York. The National Academy of Design has honoured itself by making him a full Academician, and there are pictures by him in the permanent collections in the Art Institute, Chicago; the Pennsylvania Academy of Design, Philadelphia, and elsewhere in this country, while the famous Krupp family of Germany possesses *The Supper at Emmaus*, the canvas hanging in the home at Essen, having been bequeathed to the much-talked of Bertha Krupp, now the Baroness Krupp von Sthoblen von Holback.



Copyright, 1906, by Detroit Publishing Company

PORTRAIT OF  
MRS. MELCHERS

BY GARI  
MELCHERS

## Pennsylvania Academy Exhibition



THE WEDDING

BY GARI MELCHERS

Apart from the natural pride of success in having achieved that which he started out to accomplish, Mr. Melchers has not been changed by his good fortune. He remains the same simple, unaffected student of the early days of the Latin Quarter, where if not *dans un grenier qu' on est a vingt ans*, at least all the world was before him and he had yet his place to make, yet his success to dig out, when medals, recompenses and the appreciation of prosperous clients were unknown quantities. To those of us who know him, his career is full of encouragement and satisfaction in seeing hard work and honest endeavour get some of its proper recognition.

### THE EXHIBITION OF THE PENNSYLVANIA ACADEMY BY DAVID LLOYD

A HIGH level characterised the 102d exhibition of the Pennsylvania Academy of the Fine Arts in Philadelphia. The range of interest was

also clearly defined. As compared with the Academy show of last year this one was marked by something of a departure in aim. Gallery space was cut down with a view of making the collection more compact and the impression of the whole more unified. A jury was appointed by the management, instead of by the previous method, and rigid selection by the local juries was made at all points. As a result of this sifting process, the number of exhibits, which was 643 last year, came down to 477, and the number of artists from 388 to 250, a reduction in either case of 26 and 36 per cent. There is no question that the resulting exhibition was thoroughly interesting and creditable. But there is the best of grounds for the opinion that the 1906 exhibition was in as many respects commendable. As both were due to the enterprise and enthusiasm of the same management there is nothing invidious in the comparison. The fact remains that something like 138 artists seen last year were not represented this year, enough to make a tolerable exhibition by themselves. This principle of exclusion is the old story in the history of all art bodies. If its

present application denotes a leaning on the part of the Academy towards a more definite type of annual exhibition, the development will be interesting. It certainly suggests a movement away from the strictly general exhibition, which aims to represent so far as possible the whole course of the country's art at the moment, in the direction of nicer choice exercised with the courage of preferences. As other institutions are entering the field and displaying a capacity for this kind of service, the trend of the Academy becomes all the more important a matter.

A development of the idea that took shape last year in the room devoted to the work of a chosen few, D. W. Tryon, T. W. Deming, Abbott H. Thayer and Whistler, was carried a step further by inviting a single artist to fill one gallery. The man selected for this honour was Gari Melchers, who returns from his sojourn abroad with an assured position and fame. His gallery contained nineteen pictures, several of them loaned for the



## Pennsylvania Academy Exhibition



STUDY HEAD BY GARI MELCHERS  
FOR "SAILOR AND SWEETHEART"  
PITTSBURGH

occasion, one from the Academy's permanent collection, and the large painting, *The Last Supper*, brought over expressly by the artist. This group apart of the work of Melchers served as an attractive feature to mark out the exhibition and afforded a tangible foot rule in regard to personality. The complexity of a large exhibition may become confusing in this respect to the casual eye to a degree that makes this experiment worth trying. Certainly, though the feature points the frank intention to make a worthy exhibition along the lines of deliberate preference rather than a merely representative one, Melchers is abundantly worthy of the compliment. His work is the subject of an appreciation by Arthur Hoeber in this issue.

Another room marked by individualities has been spoken of as devoted to impressionists and again to the Ten. In fact, five of the Ten are represented here in characteristic guise, counting the late John H. Twachtman. Of the remaining six, Allen Tucker, Joseph T. Pearson, Jr., Charles Hopkinson and Carroll S. Tyson, Jr., if not of the Ten, are in a measure of the tendency. They are thoroughly at home in the eager and whacking air, the vivid outdoor vision of the group. Edward W. Redfield, to



Jennie Sesnan Gold Medal, 1907  
"THE RIVER IN WINTER"

BY ERNEST LAWSON

## Pennsylvania Academy Exhibition

whom was awarded the Academy gold medal, does not belong among them by any precise classification, but it is, perhaps, a case where worthy associations complement a good manner. He is related to the group, so far as they are related to one another, more by an inclination for simplifying details and brushing bravely than by any similarity in feeling or technique. In the surroundings in this gallery two of his paintings, *Centre Bridge* and *The Valley*, struck a note apart. The latter was of the same sort of subject as that seen at the recent National Academy show in New York, called *The Lowlands of the Delaware*, which by the insistence of its perspective might have been an elaborated version of the theme of this. Effects of light he gets well, sometimes in the clear flare of fallen snow, as in the riverside *Old Elm*, hung elsewhere in the exhibition; again in the cooler, paler illumination of the overcast day. But he cares for the general key of light and air rather than its subtleties; after this it is way of the snow on the ground, the slope of the watershed, the swirl of water at the bank and the search for the most direct and vigorous fashion for recording these truths that engage his attention. If you turn on your heel here and consider what Twachtman wished to convey in his *Wild Cherry Tree*, hung on the opposite wall, you have the disparity of interests at a glance. Here is a picture of the blur and shimmer of sunlight, that drenches the colours and pales them, and to which the occasional shadow of a rock here or a roof there is not so much an effect of a cause as an incident of an effect. Then straight across the face of this loose-jointed picture stretches a congregation of shadowed blotches. This is the cherry tree. It seems done at haphazard, at a venture. Yet, the very air of the sun-drowned outdoor world is in such a painting's atmospheric perspective. If you try to pick out some off-hand stroke which might well have been omitted, you soon become conscious of the artfulness, the success of this strange, yet powerful, outdoor convention.

Nothing is more difficult than to

reproduce the aspect of country seen through interposing foliage. Twachtman rendered it here in the quality of a veil across the light. As a veil across the background, Willard L. Metcalf has made a study of red maples screening a slab of shale rock, in *November Sunshine*, which has been noted at a previous exhibition, and which companions the newer painting, a beautiful canvas, *The Golden Screen*, to which the Temple gold medal was awarded.

An obvious and striking fact about such later efforts to portray the tree in leaf, as again in Childe Hassam's treed knoll, called *Golden October*, his *Idylle: Sunlight in June*, Metcalf's *Johnny Cake Hill* and others here, is that in the swing from a sense of the colour of objects to a sense of the



PORTRAIT OF  
THE REV. ENDICOTT PEABODY

BY JOHN SINGER  
SARGENT



## Pennsylvania Academy Exhibition

colour of light, we find some of our painters definitely abandoning the search for a symbol of entity, giving up gradation in mass and coming out strong for effects of multiple parts. For a time the leaves of the tree were painted; then the tree only in the various tones and shades of its foliage as a whole. Now, in this manner of painting, as a result of a technique based on a new attitude toward light, the leaves, in brief summary, to be sure, and as expressions of colour, have returned. This is one of the whirligigs of time. It serves to affirm again the limitations, the transitional inadequacy, of each successive convention.

Perhaps, in viewing landscape work with an aspiration for general deductions, one is too much in danger of getting up a tree. But the fact remains that trees are much more difficult to do than fields. It has been proposed to our faith to remove mountains into the sea, but the most ever done to a tree was to wither it with reproof. Quite because trees are so far beyond a final representation, they become remarkably convenient as indexes to landscape style. And if their treatment, for reasons apart from form, becomes definite and particular rather than merged and general, there is no long cry to the discovery that the rest of nature is being seen with the same eyes. The land is taken with a firmer grip and with less regard for the enveloping air.



Temple Gold Medal, 1907

"THE GOLDEN SCREEN"

BY WILLARD L. METCALF



COUNTRY ROAD

BY JOHN H. TWACHTMAN

Ernest Lawson, to whose canvas, called *The River in Winter*, the Jennie Sesnan Medal was awarded, is very much of Redfield's mind in his attitude towards his subject. His brush may not press the canvas with quite the same touch, but in his feeling for colour and his topographic predilections he shows a similar intent solidity. W. Elmer Schofield had posts of honour at the head of the main gallery for two river paintings, *A Midwinter Thaw* and *Cloudy Morning*. His work runs in a parallel rather than an identical groove with that of the others. In his taste for a general cast of colour rather than such chance oppositions as nature may offer, and for a more considerate pattern, he shows more anxiety for the demands of the picture itself, though, on the other hand, some of his habits, as, for instance, a frequent retaining of outline, do not lead in the direction of the usual easel picture. Edward F. Rook carries a like feeling still farther, as in *Flume in Snow*, where colour enforces its claims, even at the expense of our occidental awe of perspective. Charles Francis Brownie, in two canvases, *The Scum Pond, Autumn* and *The Mill at Tongland, Scotland*, works in delicate browns and quiet greens respectively, being attracted by the prevailing rather than the intenser

## Pennsylvania Academy Exhibition

tints. Edouard J. Steichen in a water nocturne, called *Distant Lights*, and elsewhere by a turn of a Lake George road in moonlight, shows in a broad self-possession how little the study of the camera impels necessarily toward any pettifogging minuteness.

Among the many interesting loans Winslow Homer's *High Cliff, Coast of Maine* was a splendid representative of his practised hand, a pounding of surges in low strains of green on a vigorous, gloomy diagonal of rock. The group of Whistlers this year comprised two long full-length figures and two small heads. *Count Robert*, lent by Richard A. Canfield, an expression of the dapper, insinuating spirit of the flexile-wristed boulevardier, has the more compelling aspect of personality. The portrait of Sir Henry Irving, lent by George C. Thomas, does not so much induce a sense of its subject. The actor is costumed in the part of Philip II of Tennyson's play, with pointed beard and dove-grey hose, and a cape with darker facings of blue, and a little bonnet cap with long grey feather. The figure stands, the legs taut and feet apart, with a tread not far from volatile. There is plainly some theatric quality in the painting. And while it is occurring to you that there as plainly should be, the two characters of the actor and his part seem to neutralise each other and leave the Whistler there detached.



*Walter Lippincott Prize, 1907*

"A TEA PARTY"

BY MARION POWERS



*Mary Smith Prize, 1907*

"COWS"

BY MARY SMYTH PERKINS

One of the small canvases was also lent by Mr. Canfield, the other by Mrs. Herbert L. Pratt. They are painted almost behind the mesh of the canvas. It would be hard to find anything more winsome than the *Blue and Coral: The Little Blue Bonnet*.

Two canvases by Miss Cassatt flanked the *Count Robert*, her rendering of colour and light in the interior of a filled theatre, *Dans la Loge*, and the lady with the fan backed by a reflecting mirror, both striking if not new evidences of the deliberate skill of her indeflectable brush. Two small paintings by Albert P. Ryder, lent by William T. Evans and N. E. Montross, brought into view the work of a painter who does not seek a general fame. One gave in poetic manner the sense of the pitch of a boat in the trough of the sea, the other represented Christ appearing to Mary. The Art Institute of Chicago lent two of the better paintings of H. O. Tanner, *The Two Disciples at the Tomb* and *The Return of the Holy Women*. In this latter canvas the figures are seen ascending into the foreground from a hollow, whence the bluish mists are rising that give the predominant colour to the whole. Calvary shows in the distance, the crosses against



## Pennsylvania Academy Exhibition



*Purchased from The Temple Fund, 1907*

"BEATRICE"

BY W. SERGEANT KENDALL

the sky. John La Farge was represented by *The Visit of Nicodemus to Christ*, lent by Mr. Evans. The character and the feelings at the moment of the two, the quietly marvelling conviction of the one and the abject but pugnacious curiosity of the other, are expressed in face, attitude and gesture, and driven home even in the colour, as in the green light of the night sky that falls on the Master's sleeve.

Two awards of prizes remain to be mentioned, the Walter Lippincott prize for a figure painting and the Mary Smith prize for a work by a resident woman artist. The former was awarded to Miss Marion Powers for *The Tea Party*. The artist, who is only twenty-three years of age, shows much facility in a pleasant, realistic method. Mary Smyth Perkins, in her canvas entitled *Cows*, to which the other prize went, has avoided any reading of sentiment into her subject, which she has handled with attractive dignity and a good sense of composition. Interesting work may be confidently expected from both these young painters.

Successful figure work from hands not unknown but not yet as familiar in exhibitions as they are destined to be, was that of Alice V. Corson, Adelaide Cole Chase and Benedict A. Osnis. The more widely known painters of figure were plentifully

represented. Sargent and John W. Alexander were on hand. William M. Chase showed five portraits. Thomas Eakins, Joseph De Camp, Frank W. Benson, Robert Henri, Cecilia Beaux, Carroll S. Tyson, Jr., Julian Story, all held attention. William J. Glackens sent a portrait of his wife, which, judging from its expression, might, to venture the bull, have been painted after she had seen it.

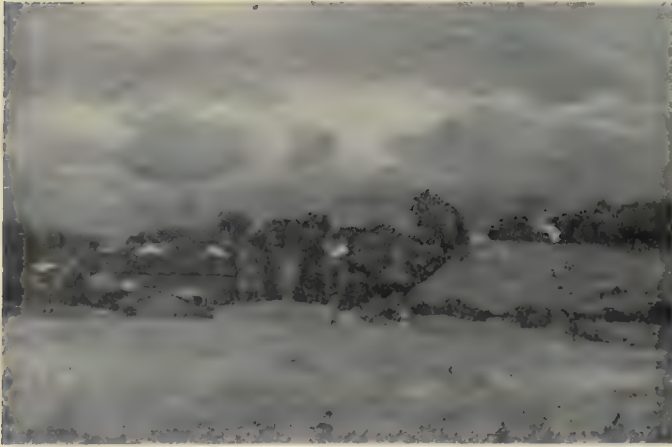
A feature of the sculpture exhibit was the group of thirty-one examples of the nervous, high-strung art of the late venturesome Paul Nocquet. Sound and sensitive workmanship was displayed in the fine portrait bust of Dr. Joseph Price by Charles Gaffly. Some of the best-known work of Saint Gaudens in small bas reliefs was on view. The spirited and well-surfaced *Jaguar Rampant* of Eli Harvey commanded the approach from the stairs. Frederick G. R. Roth's group of polar bears, recently reproduced in these pages, was well placed. The *Ceres* of Rodin was lent by the Boston Museum.



PORTRAIT OF  
MRS. JOHN F. LEWIS

BY CECILIA BEAUX

## *Society of Western Artists*



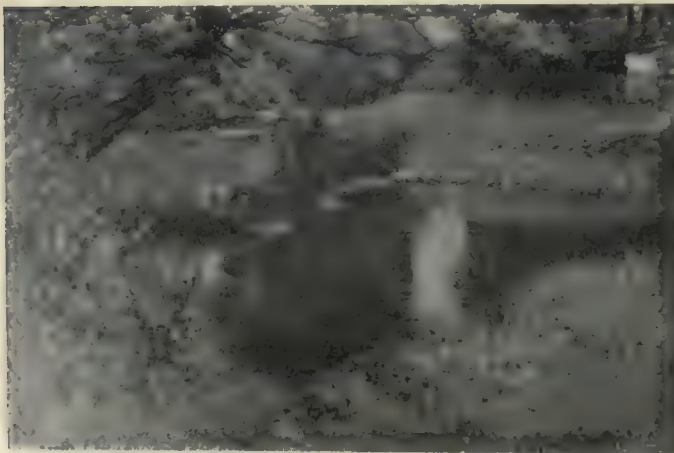
THE CLOUD

BY T. C. STEELE



NOVEMBER MORNING

BY FRANK V. DUDLEY



THE POOL

BY J. OTTIS ADAMS

## ELEVENTH ANNUAL EXHIBITION OF THE SOCIETY OF WEST- ERN ARTISTS

BY MAUDE I. G. OLIVER

WHETHER or not the group of earnest workers, who have banded themselves together in the cause of art among the fraternity of the Middle West, is destined to accomplish all that it hopes is a question that, perhaps, would better remain for future developments to determine. The undertaking which they have set themselves to achieve, if followed to its ultimate intention, would involve the uprooting of the established traditions and the installation of firmer foundations grounded in the climatic and social conditions of our people. Based on the tendency and influence of American civilisation, the solution of this problem of a national stamp to American art ought to be, it would seem, best solved in the great central section of the country. Here, if anywhere, the interchange of local opinions would be most free from external sway.

From year to year one notices, if perhaps a perceptible fluctuation of standards, a definite, steady improvement in the character of works presented by the Society of Western Artists. This year, while still retaining the accustomed list of noteworthy contributors, there have been introduced several new names to the ranks. Being an itinerant exhibition, its display affords admirable opportunity for the exhibits to be studied by a large circle of interested persons. The absence, which has been felt formerly in the different centers, of examples in the round promises next year to be eliminated through the installation of sculptures as the particular feature of the collection. As it is, the possibility of forming some idea of the plastic exhibits is provided for in the showing of photographic reproductions in

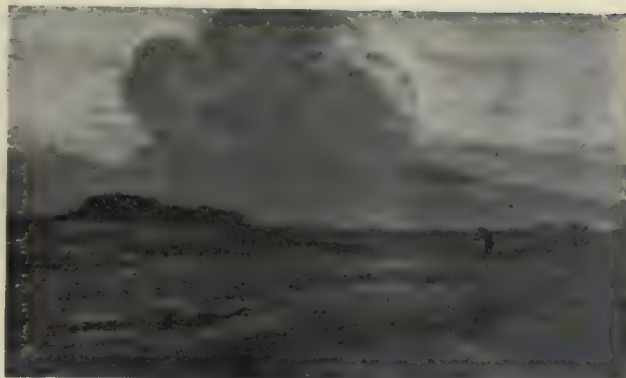


## *Society of Western Artists*

each of the cities where the particular examples do not happen to be located. While in Chicago during the current exhibition there was but one original to be seen, which, although it materially relieved the formality of the surroundings, seemed a trifle lost for want of suitable company.

The inauguration of the "Fine Arts Building Prize" of five hundred dollars, a gift from the corporation of the Fine Arts Building, Chicago, and first awarded in the exhibition of 1906, it is thought, will institute a fresh stimulus in the practise of art in this region of country. This substantial recognition of merit is to be offered annually during the Chicago exhibition to a regular or associate member of the Society of Western Artists at the time of such exhibition. A provision is made in effect that "No individual may receive the prize two years in succession and not more than twice in all." For the bestowing of this award, a jury will be appointed "by the officers of the Corporation of the Fine Arts Building and the officers of the Society of Western Artists jointly." At this, the initial competition, it was deemed impossible to choose between the works of five exhibitors, so that the prize was equally divided between Messrs. Browne, Clarkson, Grover, Meakin and Sylvester. The jury of awards consisted of Frank Duveneck, of Cincinnati, Julius Rolshoven, of Detroit, and Frederick C. Bartlett, of Chicago.

Of the five contributions by Charles Francis Browne, the *Landscape—Scotland* was selected upon which to bestow the award. The record of a Scottish castle, half in ruins, forming one in tone with the high, rugged crag from which it towers majestically against a cool, grey sky, thinly streaked with films of white, is a representative work of Mr. Browne's best style. Ralph Clarkson exhibited a very successful portrait in his delineation of the novelist, George



THE THUNDER-HEAD

BY WALTER MARSHALL CLUTE



RAIN EFFECT, CAMDEN HILLS

BY L. H. MEAKIN



LANDSCAPE, SCOTLAND

BY CHARLES FRANCIS BROWNE

## Society of Western Artists



PORTRAIT OF  
GEORGE BARR M'CUTCHEON

BY RALPH CLARKSON

Barr McCutcheon. In this admirable work more of a warmth of colour interpretation was noticed than it is Mr. Clarkson's usual wont to express. The flesh is almost realistic, and there is no mistaking the color of the necktie. The values are well considered, however, and the artless arrangement of simple composition is especially pleasing. Besides the five other entries by Oliver Dennett Grover, Mr. Grover offered a *Study Head*, upon which the prize was conferred. Against a background of rich gold is seen a strongly painted head in profile, its features in shadow. A masterly rendition of materials is swept in with few strokes in the velvet and satin of the jacket. *Maine Coast* and *Rain Effect, Camden Hills* were the two works presented by L. H. Meakin, the example last named being the successful one in the contest. This production is painted in Mr. Meakin's most virile manner. It shows his accomplished treatment of rocks, his favorite exposition of colour and a most intimate description of rural landscape. Frederick Oakes Sylvester has departed from his essays of rock-

bound shores along the Mississippi for rocks and cliffs and mountain slopes of Italy, Switzerland and the Tyrol. *Evening, Bellagio, Lago di Como*, a nocturne in sympathetic tones of grey, was the contribution from his brush honoured by the jury.

The contest, in the bestowal of awards, seemed extremely close and, aside from the excellent works selected, there were several which would have been very worthy of honourable mention. Among these were *The Thunder-Head*, by Walter Marshall Clute, a superb interpretation of the elements in the impressiveness of a threatening mood; *November Morning*, by Frank V. Dudley, one of the most successful works produced from Mr. Dudley's studio; *The Cloud*, a spirited performance by T. C. Steele; *Annette*, a portrait study by Percy Ives; *Harbour Entrance—Volendam*, from the brush of Albert O. Fauley; *Morning*, by Henry S. Hubbell; *The Foundry*, by Alson S. Clark; *Sheep Resting at Noon-day*, by Eugenie Fish Claman; *The Old House, Pont Avon, Brittany*, by Pauline Palmer; *The Pool*, by J. Ottis Adams; *Meditating*, by Albert H. Krehbiel; *Thistles*, by Adolph R. Shulz; *Dusk*, by Otto Stark; *A Landmark*, by Jeanette Buckley; *Nita*, by Helen Dapprich; *Naples at Twilight*, by Anna L. Stacey and *A Boulder Strewn Forest*, by John F. Stacey. Of the water colours, excellent renderings were shown by Alice Schille, Alice Murphy and Frederick W. Freer.



STUDY HEAD

BY OLIVER DENNETT GROVER





GROUP OF CUPS

BY A. J. STONE, GEORGE P. KENDRICK, KARL P. LEINONEN, ADOLPHE C. KUNKLER, A. J. STONE

## THE EXHIBITION OF THE SOCIETY OF ARTS AND CRAFTS, BOSTON

BY EVA LOVETT

TEN YEARS ago, the Society of Arts and Crafts of Boston held its first exhibition in Copley Hall, and nearly the same group of people celebrated the tenth anniversary of the birth of the society, by an exhibition held in the same place, and which opened on February 5, and extended until the 26th of the same month. During this time, the exhibit was visited by large numbers of persons daily, its comprehensive character, orderly arrangement and interesting features making it a fruitful place for study for craftsman and layman alike.

During that ten years of its existence, the growth of the society's membership has been from twenty to nearly six hundred, extending from Boston to San Francisco, and from Maine to Louisiana, and its increasingly high standard of work is displayed in the distinct superiority of the objects shown over those of ten years ago. These facts induce the Society to believe it is to a great degree accomplishing its twin desire of encouraging the production of beautiful and artistic handwork and the taste and demand for it.

During its ten years of life, the Society has had three presidents—Charles Eliot Norton, 1897–1899;

Arthur Astor Carey, 1899–1903, and H. Langford Warren, who is the present head. From 1897, for varying terms, the vice-presidents have been: Arthur Astor Carey, Mrs. Henry Whitman, John Evans, H. Langford Warren, A. W. Longfellow, J. Samuel Hodge and C. Howard Walker. The three latter are serving at present. Treasurers have been Morris Gray, Frederic P. Cabot and Frederic Allen Whiting, who is the present treasurer and secretary; while former secretaries were: George E. Barton, Harold B. Warren, J. Henry Eames and Henry Lewis Johnson. The fifteen councillors are: J. T. Coolidge, Jr.; W. H. Grueby, J. Samuel Hodge, I. Kirchmayer, John E. Peabody, Arthur J. Stone, Harold B. Warren, Ralph Adams Cram, Carl H. Heintzemann, Henry Lewis Johnson, A. W. Longfellow, Mary Crease Sears, C. Howard Walker, H. Langford Warren and Frederic Allen Whiting.

The number, size and variety of the departments of last month's exhibit render much detail of each impossible. A striking collection of silverware was shown in the department of metals. Two loving cups were executed by Arthur J. Stone, of Gardner, Mass. These were loaned by their present owners, President Charles W. Eliot, of Harvard, and Edward Hale Abbot, who has been secretary of the class of Harvard, 1855, for fifty years. They were decorated with damascene work in gold, the design a grape-vine on one, and the other gold-

## *Boston Arts and Crafts Society*



EMBROIDERED  
DOILY

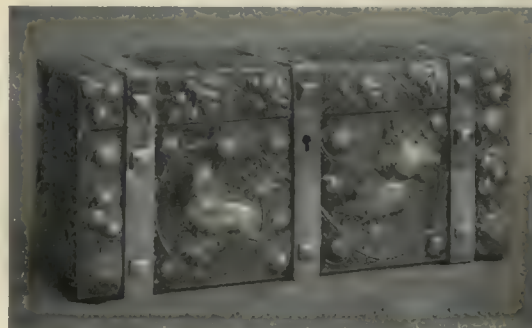
BY MISS JANE  
TWEED, BOSTON

lettered. Mr. Stone had a number of pieces, with damascene and with openwork decorations, among them a fruit tazza, punch bowl, salad bowls and trays. A silver cup with a design of grapes and figs and a tankard with scallop shell edge were by Mr. George P. Kendrick, of Brookline, who also showed exquisite work on tea-caddies of silver and copper, and a writing-set. Miss Mary C. Knight showed a silver tea-service, fern-dish and tray. In some of her work she was assisted by George Gebelein and Seth Ek, who himself showed a silver tea-service, jug and tray. George J. Hunt displayed charming hammered work in a punch bowl, the exact copy of one made by Paul Revere; a tea-service, also after Paul Revere, and candlesticks. Adolph C. Kunkler, a notable silver worker, showed bowls, dishes and other objects. Karl F. Leinonen had a silver bowl of fluted shape, the edges indented and curling; a tray of the same pattern and ladle. Carl G. Forssen showed silver bowls of charming shapes. Miss Jane Carson, of Cleveland, had small silver dishes lined with pale coloured enamel. Other exhibitors were Frank Hazenplug, who had boxes of silver and copper; Miss Elizabeth Copeland, silver tea-caddy and boxes; Arthur Hennessey, copper and brass covered boxes; Mrs. Eva Macomber, copper jars and bowls; Horace E. Potter and Wilhelmina P. Stephan, who had a showing of bowls, vases and a tea-service.

In iron work Frederick Krasser made the simple but effective wrought iron balcony and stair-rail which was placed around the stage; Frank Kora-

lewsky showed latches, handles, hinges and a mediæval lock, decorated with "Snow White and the Seven Dwarfs" of Grimm's fairy tale. Krasser showed a grille of intertwined scroll pattern, with close-woven work in the centre, which was excellently executed. A steel wreath of roses and foliage was by Andrew Halls.

In the department of pottery and porcelain, there were thirty-two pieces of the Adelaide Alsop-Robineau porcelain. All colourings and combinations of colour were represented on this beautiful and distinguished ware, the collection being lent by Dr. William Sturgis Bigelow. A collection of twenty vases of hard paste pottery, part of the group which took the grand prize at the World's Fair at St. Louis, was designed by Mr. H. C. Robertson, and executed by him and his assistants at Dedham. They displayed the most curious and wonderful effects in colour and finish. Mrs. Anne Gregory Van Briggle had fifteen pieces, in both dark and light shades, of her distinctive work. From the Grueby Potteries there was a large exhibit, and the Grueby works also had a showing of the details of its work in a side room. Russell Crook had a few jars, with his unique animal decorations and salt glaze finish. Charles F. Binns, of Alfred, showed several pale-tinted vases, and a tea-caddy, with peacock glaze. A. E. Baggs, of the Marblehead Potteries, had a representative showing of vases, boxes, jars and tea-jars. Misses Edith Penman and Edith Hardenbergh, of New York, had some odd-shaped little bowls, with decorations of ships and of flowers. Mrs. Dalquist and Mrs. Matthews had several bowls and vases of their distinctive ware, in extremely good shapes, with the dark metallic finish which has excited interest. T. S. Nickerson had a collection of garden pots, and Miss Margaret Grafflin, jars and bowls, with matte glaze; Charles Volkmar, of New York, a pitcher and six mugs of faience ware.



SILVER BOX

BY LAURIN H. MARTIN



## Boston Arts and Crafts Society

and the Newcomb Potteries, jars and plates with their deeply indented decorations.

A display of tiles for roofs and walls came from the Moravian Pottery. The Byzantine, Gothic and Egyptian designs were made by Mr. H. C. Mercer, of Doylestown, Pa., who also showed many excellent arrangements of tiles for floors, fireplaces, etc.

Decorated china of fine, lustrous gold surface was by S. T. Callowhill, and by Miss McCrystle, bowls and plates of conventional designs. Mrs. Bessie Cram had plates, with mistletoe and woodbine borders, and a nut bowl and tea-stand. Miss Mabel Dibble showed lustre bowls with conventional decorations. Mrs. Onata Fitts, a dessert set; Miss Matilda Middleton some fine plates of flower design. Mrs. Jane Winsor Gale had some daintily modelled and coloured figures.

The department of textiles and embroidery had an important showing of stencil work on scarfs and draperies, sash curtains and screens. Mrs. Julia Addison had an embroidered cover, with a border of "Alice in Wonderland" pictures in embroidery. Miss Z. R. Steele had a kimono, with design of oats, hand painted, and screen with flower patterns. Miss M. P. Grafflin had curtains, covered with an elaborate pattern in red and brown. Miss Amy Mali Hicks showed some good designs on scarfs and curtains.

Mrs. Clara Strickland and Miss Mary Strickland, of Brookline, had quaint little borders of peacocks and trees, in cross-stitch, on table covers. Darned netting with a pattern in fruit and buds was by Miss Amy Mayo. The Italian Lace School of New York had a large exhibit of its beautiful work. An elaborate piece of fine embroidery was displayed by Miss Louise Nathurst, which was an adaptation of an old



LEATHER BOX

BY GEORGE R. SHAW

Italian pavement pattern, its peculiarity being that the figures were left plain and the background worked in. This same idea was developed in a border to a child's bedspread, which shows two hunters with falcon and horn and ships, by Mrs. Dana Swan. Miss Jane Tweed, of Boston, showed a handsome piece of Italian cut work and embroidery. Some exceedingly fine patterns in crochet work are for borders for covers and table mats.

Hingham Arts and Crafts Society had fine netting and embroidery. Cape Cod blue and white workers had some beautiful examples of their craft. Aquidneck Industries had two large tea-cloths and a quantity of small mats. Goodrich Settlement, of Cleveland, showed curtains, scarfs, rugs, hangings, table scarfs, towels and covers, both woven and embroidered by blind workers.

Weaving was included in this department, in which Miss Elisabeth Glantzberg had a woven frieze for the nursery, of milkmaids and cows, and Arnold Talbot, of Hearthside Looms, R. I., some beautifully woven spreads, towels and covers. Other exhibitors were R. Radcliffe Whitehead, who displayed finely coloured rugs and cushions. Rugs in browns, greens and greys were by Fred Olin, and Dædalus Arts and Crafts Guild, Philadelphia, showed shirt-waists and other pieces.

A beautiful and elaborate piece of wood carving and painting was entitled *Royalty*, and showed a peacock in all the glory of his plumage, the bird being carved, painted with lustre paints and finished with burnt out-



BOOK  
BINDINGS

BY MARY CREASE SEARS,  
AGNES ST. JOHN, BOSTON;  
ELLEN GATES STARR,  
PETER VERBURG

## *Boston Arts and Crafts Society*

lines. This piece was intended for a panel, and was by William Fuller Curtis, of Washington. A door with architrave and frieze and panels was of English oak, and elaborately carved with festoons of roses and foliage. This was by I. Kirchmayer, who had also a *Last Supper*, of extremely fine carving, the smallest details being carefully brought out. Mr. Kirchmayer also showed a grotesque corbel, entitled *The Professor*—a most clever conception and finely executed. Mr. F. W. Kulkmann showed carved hall seats and chests, and a beautiful set of marquetry chairs and satinwood cabinets were sent by Samuel Hayward.

Some handsome picture and mirror frames, carved and gilded, were by Hermann Dudley Murphy, of Boston. Miss Martha Page also had carved and gilded frames. Polished and decorated wood trays and frames were by Arthur G. Grinnell, and Miss Annie C. Nowell had several book-ends, boxes and frames of painted wood.

The leather exhibit was designed to show the various methods employed in leather work. A jewel casket in brown leather, with a deeply modelled border, was by George R. Shaw, and round leather mats, tooled and coloured, were by Miss Amy Sacker.

Miss Charlotte Busck had an illuminated leather box, and Misses Rose and Minnie Dolese showed a great variety of bags, magazine covers and book covers, with elaborated and cunningly wrought decorations. Frames and portfolios were from Miss Rose Churchill, and Miss Mary E. Chamberlain had book covers and bags, with designs of finely cut-out patterns. Robert E. Baisden, of New York, had an exhibit of hand-tooled leathers, in English, Flemish and Byzantine designs. Miss Margaret La Farge showed gilded leather bags, with blue, green, red and black designs. Miss Mary F. Patterson had a green modelled desk set, and Miss Augusta Patrick a white leather tooled prayer book and card case.

The bookbinding department contained some remarkable exhibits. That of Misses Mary Crease Sears and Agnes St. John, who took the highest awards at St. Louis, two gold medals, included a Bible, printed on vellum, of dark red, straight-grain morocco, gold tooled, with silver gilt corners and clasps; "Flowers of Song," which is bound with dark green levant, its mosaic cover containing over one thousand pieces of leather, blind tooled, and "Pottery and Porcelain," in light blue levant, with a design in mosaic work, gold-tooled. Miss Sears has several books; one, "Sonnets from the Portuguese," is in blue levant, with red mosaic work, and Miss St.

John has several, including a "William Morris," in dark blue levant, decorated in mosaic.

No less remarkable were some specimens of book-binding, which are the work of Miss Ellen Gates Starr. One of brown pigskin, decorated in mosaic, several in dark green morocco, with fine tooling, and one blind-tooled on white pigskin. Peter Verburg, of Boston, has books bound in dark red and green levant, with elaborate tooling.

Baskets for every purpose, and in character from the stout, humble carrier for wood to that formed for the daintiest use, were shown in the large department devoted to basketry. Dan Winslow, of Paris, Maine, had some exquisitely fine designed and woven baskets, and showed forty-four of his handiwork. Miss Mary E. Slason had reed and raffia baskets of large and small sizes, and Miss Fannie Floyd showed some charming grass baskets, with woven patterns of birds and flowers. Fred P. Holt's baskets had clever adaptations of Indian patterns in the decorations, and from the Hingham Arts and Crafts came strong, well-made baskets of reed, coloured brown, red and green. Some stout baskets for heavy uses were by Edwin Thorn, of willow, with a strong branch handle, and Misses Adelaide Merriman and Mary M. Blanchard had porch and flower baskets of excellent shape, well coloured and evenly made. Many others added to this exhibit.

In ecclesiastical work a few fine pieces were shown, among them the magnificent chalice and paten of silver set with precious stones, the stones bequeathed for the purpose by Mrs. Henry Whitman, and the articles executed by Arthur J. Stone. These were lent by Trinity Church, Boston, to which they belong. Other contributors to this department, which was not large, were J. T. Wooley, who sent a hammered silver altar cross; George J. Hunt, a silver chalice and paten, set with carbuncles and agate and malachite and two remarkably fine altar candlesticks in brass; and Ralph Adams Cram, a chapel screen, a lectern and a pulpit of carved oak. Harry E. Goodhue had a stained glass window, and Frank E. Cleveland a credence table and altar book-rest of carved oak.

The glassware exhibit was small, but full of interest, some delightful pieces of crystal ware being shown by Julian de Cordova, Empire decanters, claret and champagne glasses and tumblers among them. H. O. Mueller, on a liqueur set of seven pieces, had pale green decorations of grapes and foliage.

William S. Blake showed pitchers, vases, low dishes for flowers and rose bowls of delightfully clear crystal blown glass, and Mrs. W. P. Fisher had





CARVED AND PAINTED  
WOODEN PANEL

BY WILLIAM FULLER CURTIS  
WASHINGTON, D. C.

a set of cups of glass, with a delicately traced gold pattern upon them.

A few examples of stained glass were of both the transparent and translucent sort, showing the advantages of each and their most effective service. Two stained glass panels by Harry E. Goodhue were *Sir Tristram* and *The Presentation in the Temple*. Otto Heinigke, of New York, showed a piece of stained and painted glass, called *The Knight*. C. Howard Walker, of Boston, had two panels of antique painted glass, *Silver* and *Gold*, which show the fine results obtained by antique clear glass. These were executed by Walter Janes and Mrs. Frances White, of New York. Miss Margaret Redmond, in this class, had some charming lamp screens, the designs being yellow poppies, white roses and deeply coloured hollyhocks. Stained glass panels and screens were from the studios of Donald McDonald.

In the department of printing, engraving and designing, some excellent book-plate designs were by Miss Alexandrine McEwen. Designs for book covers in various colours were by George P. Kendrick, Louise Graves had designs for calendars

and Carl H. Heintzemann had beautifully printed books and specimens of commercial printing. A large collection of excellent wood-engravings were executed by M. Lamont Brown, among them portraits of Samuel Adams and John Hancock, and Frederick Spenceley, of Boston, showed engravings on copper, the designs being for book-plates.

Ross Turner had an exquisite edition of "Rubaiyat of Omar Khayyam," illuminated in gold and colours on vellum, and illuminated work on vellum of texts and prayers was finely done by Miss Margaret E. Haydock, Miss Elizabeth H. Moore, Miss Mary M. Cheney and Montfort Hill-Smith.

An exhibition of artistic photography included some fine portraits by Miss Jane Bartlett, of Washington; Miss Alice Austin, of Boston; Ernest M. Astle, of Melrose Highlands; Miss Helen M. Murdock, of Boston; Miss Mary Patten, of Boston; Mrs. Mary C. Perkins, Milton; Miss Mary Robinson, Lowell, and W. Hastings Copp, Roxbury. Some excellent results in silhouettes were shown by Mrs. Florence M. Tolman, who has a new method of producing them.

No branch of handicraft work is quite so per-

## *Boston Arts and Crafts Society*



BASKETS OF RAFFIA  
AND REED

BY DAN WINSLOW  
AND MARY E. SLASON

sonal as the jeweller's, and in the exhibit of these beautiful artistic things the Arts and Crafts Society aimed to demonstrate some of the possibilities inherent in jewellery, and to suggest its unlimited field. Form, surface, colour, adaptation and many qualities are shown in the collection which was displayed, and of the beauties of which only a hint can be given.

Brainerd B. Thresher had some necklaces of gold, set with coloured pearls and amethysts, moonstones and opals; Miss Jane Carson had a necklace of gold and enamel, and rings set with sapphires, topaz, Mexican opal and ornaments of silver, enamel and amethyst. William D. Denton had scarf pins, charms and locket. Some of his decorations were the wings of butterflies, set in rock crystal, which made the most delicate and brilliantly coloured ornaments imaginable. Miss Elizabeth E. Copeland had necklaces of pink tourmaline, pearl, and of silver, set with amethysts. Miss Edna S. Girvan showed necklaces set with Chinese jade and rose quartz. Miss Grace Hazen had a "peacock necklace" of malachite and silver, and Miss Mabel Luther necklaces of enamelled copper, set with Mexican opals and chalcedony, also rings and brooches. Miss Emily Peacock had silver ornaments, and Edmund B. Rolfe had necklaces and rings of silver and pale gold, set with cornelian, topaz and chrysolites, lapis lazuli, jade and azurite. The exhibitors in this class numbered nearly fifty, and included the Kansas City Arts and Crafts Society, Hartford Arts and Crafts Club, Dædalus Arts and Crafts Guild, of Philadelphia, and Handicraft Club, of Providence; and the objects shown were an immense variety of decorative ornaments.

A most interesting and important feature of the

February exhibition was the "Loan Exhibit," which occupied a large room adjoining the hall. This was intended to furnish, for the inspiration of craft workers, examples of the best handicraft of former times, showing that the craftsmen of those days reached beauty by simple means, combined with an understanding of the material, its limitation and purposes.

The exhibits of this department were loaned by friends and covered specimens of work correspond-

ing to the specimens in the main exhibition. Old English, French and Florentine furniture; jewellery from many countries and ages; silver of every sort, glassware, porcelain, metal work, carving, laces, etc., formed an exhibit which would have been of immense value if it had stood alone, and remarkable as an adjunct to the tenth anniversary exhibition of the Arts and Crafts Society of Boston.



WROUGHT IRON GRILL  
AND ANDIRONS  
LOCK AND HASPS

BY FREDERICK KRASSER  
BY FRANK KORALEWSKY



## Walter Appleton Clark

### AMERICAN SECTION

Copyright, 1907, by John Lane Company

**W**ALTER APPLETON CLARK:  
AN APPRECIATION.  
BY RICHARD BUTLER  
GLAENZER.

It is not often that a man's work is found so expressive of his personality as in the instance of Walter Appleton Clark. Modest and cultivated, so marked was his reticence that the date of his birth cannot be fixed more exactly than June, 1876. And so in his work, it is perhaps a characteristic simplicity, refinement and an almost austere reserve which constitute its chief hold upon the public, however dependent it may be as art upon certain technical excellencies. Mr. Clark was born in Worcester, Mass. In New England he lived until his twentieth year, and it is the New England spirit which pervades his most distinguished

achievements. He attended the Worcester Polytechnic Institute, as well as the High School, and in April, 1894, entered the Massachusetts Nautical Training School. On the State school-ship, the United States steamship Enterprise, he made an extensive cruise of five months, which afforded him his first glimpse of Paris and London. It was the return voyage, however,



Copyright, 1900, by Chas. Scribner's Sons

"THE AMERICAN SLAVE TRADER"  
BY WALTER APPLETON CLARK



Copyright, 1898, by Chas. Scribner's Sons

"NATURALLY HE WAS SURPRISED AND CONSIDERABLY ALARMED, TILL I DISCHARGED ONE OF MY SET SPEECHES AT HIM." ILLUSTRATION FOR "A SAGA OF THE SEAS," BY KENNETH GRAHAME, SCRIBNER'S MAGAZINE

BY WALTER APPLETON CLARK



*Copyright, 1898, by Chas. Scribner's Sons*

ILLUSTRATION BY WALTER APPLETON CLARK  
FOR "DAILY BREAD"  
BY JOSEPHINE PRESTON PEABODY  
SCRIBNER'S MAGAZINE





*Copyright, 1900, by Chas. Scribner's Sons*

"SHE REFUSED POINTBLANK"  
ILLUSTRATION BY WALTER APPLETON CLARK  
FOR "THE LIGHT THAT FAILED NOT"  
BY DR. HENRY VAN DYKE, SCRIBNER'S MAGAZINE



Copyright, 1898, by Chas. Scribner's Sons

"BATHING AT REVERE BEACH"  
ILLUSTRATION FOR "SEASIDE PLEASURE-GROUNDS FOR CITIES"  
BY SYLVESTER BAXTER, SCRIBNER'S MAGAZINE

BY WALTER APPLETON  
CLARK

from Cadiz by way of Bermuda which proved of most interest and of such influence in his interpretation of the scenes for "The American Slave-Trade."

On December 11, he was withdrawn as a cadet in good standing, and not long afterwards settled permanently in New York. In barely two years, spent at the Art Students' League under H. Siddons Mowbray, and while still a pupil of William M. Chase, he was represented in *Scribner's Magazine* by three illustrations for Kipling's story ".007." With these he gained an almost immediate success; for added to a thorough knowledge of anatomy, were convincing composition, charm of line-texture and delightful characterisation. This was in

August, 1897. In the Christmas *Scribner's* came the three illustrations for "Squire Kayley's Conclusions." One of these inaugurated a method in the treatment of light and shadow for illustration, which is still in vogue with many of Mr. Clark's imitators. His next work we find in Henry Cabot Lodge's "Story of the Revolution" (February, 1898), a charming vista disclosing Bunker Hill Monument from Copp's Hill Cemetery. This was followed by a full page nocturne, *The Surprise at Trenton*.

From this day, his position was secure, and for the next four years he worked exclusively for *Scribner's*, excepting, possibly, a series of illustrations for Stanley J. Weyman's "Castle Inn," which





Copyright, 1904, by Harper & Bros.

"IN THE TWILIGHT YOU MAY SEE AN OLD  
COUPLE STANDING IN SILENT PRAYER"  
ILLUSTRATION BY WALTER APPLETON CLARK  
FOR "A BRETON SHRINE"  
BY THOMAS A. JANVIER, HARPER'S MAGAZINE



Copyright, 1904, by Fox, Duffield & Co.

"FORTH WE RODE WHEN DAY BEGAN TO SPRING"  
ILLUSTRATION FOR "THE CANTERBURY TALES"  
DUFFIELD & CO.

BY WALTER  
APPLETON  
CLARK

increased his prestige by their strong dramatic appeal. In rapid succession appeared the illustrations for "Seaside Pleasure-Grounds for Cities" (June, 1898), notable departures in the handling of water and sunlight, and Kenneth Grahame's "Saga of the Seas" (August, 1898), unprecedented examples of decorative illustration which won a silver medal at the Paris Exposition. After this Mr. Clark developed a broader, bolder style, as exemplified by his sympathetic interpretation of the Canadian tales by Dr. Henry van Dyke. To create at one and the same time the frail and whimsical fiddler, Jacques, as opposed to the stalwart Raoul, who on his very sick-bed remains instinct with brute force, shows striking powers of imagination. In "The Light That Failed Not," of the same series, both head-piece and tail-piece serve as faultless key-notes to enframe the "keeper of the light," that erect figure of defiant young womanhood, which forms so striking a contrast to the "woman at the window," she who sits a picture of hopeful resignation against her sombre background of poverty ("Daily Bread," December, 1898). Turning to "Francisco and Francisca" (Septem-

ber, 1899) we are bathed in the white light of the South; blinded, as it were, by the splendour of a sun more scorching than that of Revere Beach.

For "The American Slave-Trade" (July, 1900) Mr. Clark changed his medium and produced what many think to have been his most striking work. At all events, he has hardly surpassed the first four illustrations in either vigour of composition or dramatic suggestiveness. Whether his subject has been the oily waters of the tropics, the horrors attendant upon a raid, or the slaves' dash for freedom from their prison-ship, all stand forth with startling and equally commanding vividness.

To obtain a needed rest he went to Paris in August, having in view a year of study under Whistler. This idea was abandoned, how-

ever, and he returned to New York in the latter part of October. On August 12, 1902, he married Miss Anne Hoyt, of Greenwich, Conn., and in the following May took up his residence in France, spending his winters in Paris and his summers at Giverny-par-Vernon, which served as a point of departure for motor trips to neighbouring chateaux. In January, 1905, he returned to New York and somewhat later occupied the studio-apartment in which he died, December 26, 1906.

In 1901-2, Mr. Clark illustrated two stories for Richard Harding Davis, "The Derelict" and "Captain Macklin," as well as "The Fortunes of Oliver Horn," by F. Hopkinson Smith. Especially noteworthy in "Captain Macklin" is a group of adventurers gathered about an inn table. His output for the following year consisted for the most part of illustrations for psychological studies, such as "Censor," "The Fatal Sisters," "A Proffered Heroine," and "Sanctuary." Though he showed considerable insight in the portrayal of varying shades of emotion, he was clearly handicapped by the limitations imposed by the subject matter. This was also true of kindred work in *Collier's Weekly*.





*Copyright, 1900, by Chas. Scribner's Sons*

"BRINGING ONE THAT WAS BOUND AND GAGGED"  
ILLUSTRATION BY WALTER APPLETON CLARK  
FOR "THE AMERICAN SLAVE TRADE"  
BY JOHN R. SPEARS, SCRIBNER'S MAGAZINE



Copyright 1905 by Longmans, Green & Co.

"AND DRINK HER, YOU ENVILOUS BEGGARS!  
DRINK HER!"

ILLUSTRATION FOR "THE CASTLE INN"

BY STANLEY J. WEYMAN. LONGMANS, GREEN & CO.

BY WALTER  
APPLETON  
CLARK

A few of the more dramatic scenes in "The Awakening of Helena Rahie" and "Legends of the City of Mexico" seem to have afforded him his only recent opportunities for self-expression. His exquisite study for "Sister Espérance" (*Scribner's*, April, 1903) tends to prove this view.

Though best known for his work in black and white, he has left many fine examples in colour. His earlier manner of "The Three Kings" (December, 1899) and the October cover for *Scribner's*, 1901, has perhaps more charm, but the August cover for *Scribner's*, 1905, the processional for "The Canterbury Tales" and "Saint Rose" disclose

greater freedom in technique and a more fully defined purpose. His goal was moral denunciation, and it is in "Black Cat and the Harlequin" (*Scribner's*, December, 1905), his last cover design for *Collier's* (December 3, 1906), and similar work, that we find the art which Mr. Clark enjoyed and intended to develop.

Great was his admiration for Winslow and Paris le Chameau. The first unquestionably influenced his illustrations for "A Sign of the Cross." Before the masterpieces of the second, he spent many hours in Paris and Amiens. His indebtedness is revealed by the oil paintings for "New England Fisher-Folk," "Honneur the Senate," "A Boston Shrine," "Chateau Goffard" and "Christmas in Valois."

A humourist from the first, he has lately exhibited his powers in this field in certain double-page cartoons for *Collier's*. Here, also, political articles of William Allen White have given him the opportunity for grim satire. It is the night, however, which enthralled him to the last. He has shown, enshrouded in its gloom, the motor-car speeding along a wintry highway; a slave-laden canoe stealing through cypress swamps beneath a checkered moonlight; a lonely boy sitting on a park-bench, "with the roar of a great city in his ears"; a woman buffeted against a gate-post waiting; or Vaillancœur and Tonette, lovers, in the dusk. In the night he

found his truest expression; in situations, sentimental or dramatic, his chief inspiration. He has endowed with life itself even the violin of the "lover of music." Still, as a decorator pure and simple, he showed much promise by his conscious omission of irrelevant detail and careful modification of perspective in treating flat surfaces. Of colour he had no fear: he understood colour values.

Mr. Clark not only illustrated but illuminated by actual creation: for first of all, he was an artist. As Mr. Robert Bridges put it several years ago, "The critics have always found in his work three things that go to the making of a real artist with



## National Academy Exhibition



Copyright, 1905, by Chas. Scribner's Sons

TAIL-PIECE ILLUSTRATION FOR "BLACK CARE  
AND THE HORSEMAN"

BY MARY RAYMOND SHIPMAN ANDREWS, SCRIBNER'S MAGAZINE

BY WALTER  
APPLETON  
CLARK

tremendous possibilities of growth—power to draw, insight in composition and delicacy of imagination combined with strength." Nor is it too much to say that in most of the several manifestations of his art, maturity was attained.

### THE EIGHTY-SECOND ANNUAL EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN BY GUSTAV KOBBE

SIX HUNDRED pictures were accepted for the eighty-second annual exhibition of the National Academy of Design, which opened in the American Fine Arts Galleries on Saturday, March 16, being, as usual, preceded by a "varnishing day," which now amounts simply to a reception and private view.

Of these six hundred paintings, actually accepted, it became necessary to return two hundred for lack of hanging room. Year after year the lack of gallery space in New York becomes more and more deplorable, not to say scandalous. Compared with its wealth and size, New York as a picture-showing community is on a par with some provincial town. And yet it is the art centre of the United States.

As for the exhibition itself, the general aspect is

cheerful. There is rather a conspicuous lack of strong pictures, a lack which the very choice of the picture that hangs in the place of honour, on the further wall of the Vanderbilt gallery, seems to emphasise. Mr. Sergeant Kendall's *An Interlude* charms by its graceful expression of sentiment. Charm, indeed, rather than strength, bright, cheerful colours, rather than the delicate "pastel" tones, seem to have been what the jury of selection has aimed at and attained. "Keyed high" was the expression a member of the jury used in describing the general result, and there are enough pictures fitted by this term to justify it.

Mr. Kendall's canvas is found to be one of his mother and child subjects, which he handles so differently from George De Forest Brush, for example, Mr. Brush showing the pathos of motherly love, Mr. Kendall the tender joy thereof. In this picture the colour scheme is formed by the soft, pinkish grey material worn by the woman and by the child's white dress. The woman is seated. Her head is partly averted toward the child, the coiffe is simple, an oblong book lies open on her lap; the child stands beside her. The composition is unstrained and effective. The affectionate relationship between the mother and the child is charmingly indicated. The canvas is delightful.

## National Academy Exhibition



THE OLD WILLOWS

BY H. BOLTON JONES

Two of the finest canvases in the exhibition come from two of the younger men. Mr. Hugo Ballin, who won the Thomas B. Clarke prize in 1906, shows in the South gallery, to the right of the door, a picture entitled *The Three Ages*, which is a distinct advance not only on his Clarke prize canvas but on whatever else he has exhibited since. There is thought back of this picture, and the picture is a complete rendering of that thought. It is not an idea which, as so often happens, a painter lacks the technical resource to carry out. There is a certain feeling of sureness in this work of Mr. Ballin's that sets the beholder at rest on the question of technique and allows him to take in the "largeness" of the composition and the richness of the colouring (rich without a suggestion of "paintiness"). A nude boy has flung himself down in heedless pose in the foreground of the canvas and looks up at the ripe yet virginal form of a nude girl

who, seated, raises aloft a bowl of fruit and flowers; while, half-wrapped in mysterious shadow, a shrivelled crone looks on. This is a very beautiful painting by a young artist of very serious aims and early Italian proclivities; and for whom the only fear his admirers need have is that he already has accomplished so much in this canvas.

The other picture, also the work of a young artist, is William Cotton's *The Princess*. The hanging committee, in an endeavour to make the west wall of the Vanderbilt gallery unusually interesting, have hung this painting in the most conspicuous position on that wall. Two ladies have just taken a child out of its bath and one of them is plying the towel upon the slender form. The picture is most natural and graceful in pose and composition, and admirable in its decorative qualities; while the colouring is handled with a delicacy that

cannot be more than suggested by reproduction. Mr. Cotton is but twenty-seven years old. He was born in 1880 in Newport. The foundation for his art training he secured at the Cowles Art School, Boston, under Joseph De Camp and Andreas Anderson. In Paris he studied under Jean Paul Laurens, Delance and Lhermitte and also came under Rodin's influence, which he valued greatly. He exhibits but little, works deliberately and is difficult to satisfy with his own work—the result being an exquisite canvas like *The Princess*.

If I were asked to select one landscape from the exhibition, I would hesitate in my choice between Ben Foster's *In the Pines*, Redfield's *Elm* in the West gallery and Ballard Williams's *Gorge* in the Vanderbilt gallery. The beauty of the Foster picture and the strength that lies in the Redfield picture are obvious. They will strike any one, and both have done work enough of this kind to have their





*Copyright, 1907, by Sergeant Kendall*

AN INTERLUDE  
BY SERGEANT KENDALL

## National Academy Exhibition



Copyright, 1907, by De Witt M. Lockman

PORTRAIT OF MRS. C. W.  
THROCKMORTON

BY DE WITT M.  
LOCKMAN

styles recognisable. The Williams picture is more unusual. The colouring is more subdued, the subject one not so likely to be chosen nowadays. There is a rush of water through and down a rocky crevasse and the sense of impetuous movement is splendidly rendered. I was also very much struck with Edward H. Potthast's delicate *Hazy October Day*. Of the animal pictures I liked best Carleton Wiggins's *Hill Climbers*, which hangs immediately to the right of the Sergeant Kendall. It represents a flock on the move uphill, gives one a sense of the forward and upward movement of the animals and is full of character and atmosphere.

Regarding the portraits. The most conspicuous is Irving R. Wiles's canvas of Julia Marlowe as *Viola*. An actress, especially a popular actress, in a pictur-

esque costume rôle, is a temptation to an artist. I never have understood why. For never was such a portrait painted that was not conscious and "posey." With all its technical excellence Mr. Wiles's portrait cannot escape this criticism.

Three corners of the Vanderbilt gallery are occupied with large portrait canvases. Robert Henri has General Perry in uniform. It lacks the individuality which Henri gives to his portraits of women, so original in their choice of subject and rendering and so strangely, almost weirdly, attractive in the result. Mr. Mora has a graceful portrait of his wife. There is a natural looking, intimate portrait group by De Witt M. Lockman of Mrs. C. Wickliffe Throckmorton and her children. A portrait painted with evident affection is J. Campbell Phillips's *Aunt Fanny* which hangs in the East gallery.

Two portraits which I like very much are not on the line and cannot be viewed as advantageously

as they deserve. One is *Portrait—Miss Jacques*, by Adelaide Cole Chase, with an attractive touch of the foreign in the features. The other is Mr. Joseph H. Boston's *The Lady and the Bracelet*, a piece of ideal portraiture and very much alive. Frederick S. Church's *Fraulein Von C., of the German Circus*, a modern young Amazon leading two tigers, is a strong canvas. It is an ideal, not a portrait of an actual circus woman or animal tamer. Mr. Church painted the picture and named it as he did in compliment or recognition of the German love of animals and the success of the Germans in training them. The artist painted a good deal in the Hagenbeck show, and, in speaking of this picture, he has confessed to friends that he is afraid he enjoyed the Hagenbeck animals more





THE THREE AGES  
BY HUGO BALLIN

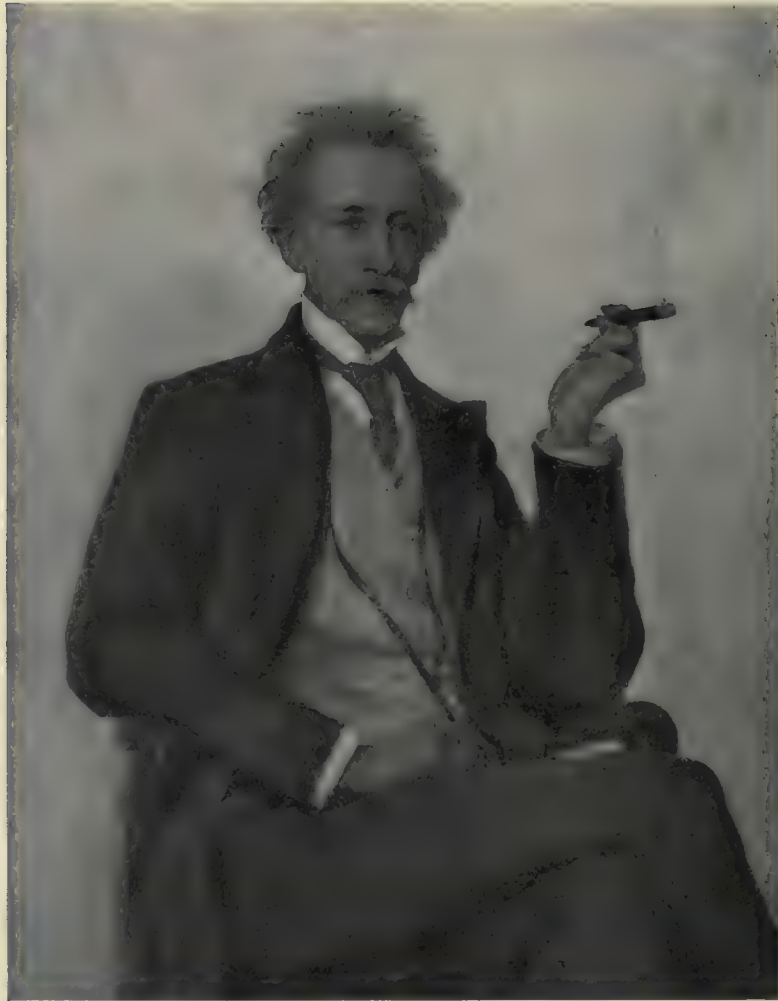


SUMMER ON THE SEINE  
BY R. W. VAN BOSKERCK





THE PRINCESS  
BY WILLIAM COTTON



PORTRAIT SKETCH  
OF WALTER SHIRLAW  
BY C. Y. TURNER





THE GORGE  
BY F. BALLARD WILLIAMS

## National Academy Exhibition



IN THE PINES

BY BEN. FOSTER

than he did the old masters on that now famous first trip to Europe with that trenchant interview in its wake.

Take a look at C. Y. Turner's portrait of Walter Shirlaw in the centre gallery. Whether you know the subject or not it will interest you as a picture and as a vital work in portraiture. And speaking of Shirlaw, one is moved to wonder that the committee should have solicited from this artist a picture which does him so little justice as the large *Sheep-Shearing in the Bavarian Highlands*, which hangs hugely and heavily in a conspicuous place in the Vanderbilt gallery. It is one of those many-figure posed effects from humble life which used to be presented to the Metropolitan Museum of Art or even were bought by it—if the painter was a foreign-

er. Shirlaw outgrew that picture years ago. Near it hangs a fine still life by William M. Chase, *Fish*.

This notice cannot aim to give more than a bird's-eye view of so large an exhibition. These shows of the National Academy of Design have very few solicited pictures, the policy being, very properly, to make them representative of the current art of the city and vicinity. That the exhibition cannot be national in scope is due to the limited gallery space. Even as it is, however, with its scope restricted by considerations of space, the Academy shows accomplish more for the artists of the country than do those exhibitions de luxe which consist so largely of "invited" pictures that the submitted ones have little or no chance of being hung.





THE MIRROR SIGNAL

BY E. IRVING COUSE

## BOOK REVIEWS

**B**OOK REVIEWS  
THE HISTORY OF PAINTING FROM THE FOURTH TO THE EARLY NINETEENTH CENTURY. By RICHARD MUTHER, Ph.D., Professor in the University of Breslau, author of "The History of Modern Painting," etc. Authorised English edition, translated from the German and edited with annotations by George Kriehn, Ph.D., sometime instructor in the Johns Hopkins University and assistant professor in the Leland Stanford, Jr., University. In two volumes, illustrated. 8vo. \$5.00 net. Pp. xvii, 406; xi, 407-800. New York: G. P. Putnam's Sons.

Dr. Muther adds in this volume the history of painting as he reads it from the downfall of the antique world to the early nineteenth century. His previous book on the painting of the nineteenth century has already taken standard rank for its period. As before, he interprets the art in terms of the psychologic aspects of the ages which produced it. He seeks the explanation of the painter's work as a product of the times. Though Dr. Muther has not been the only writer to employ this method in the study of art, it is not the general fashion, and

his development of it is conspicuous particularly for the breadth of the field to which he has applied it. The history of literatures has been largely stated in these terms. The content of history itself is being brought under the play of the same process. Dr. Muther has perhaps led the way in subjecting art to a similar analysis.

This manner of attack does, it is true, to some degree, subordinate considerations of technique. On the other hand, a history of the technique of painting deserves to be written separately, were it not that in the questions this would raise regarding actual practise the information is scant, and must rest largely on inference. Until the later growth of the biographic impulse, such facts have almost always escaped record, and even to-day are carelessly handled. But the attempt to account for the qualities of the work of successive masters and schools, resting as it must on an exposition of previous achievement, brings up at once an examination of powers of drawing and brushing and a comparison of interpretative abilities. Such details appear here throughout the two volumes. The technical scope and intention of Giotto's work, for instance, is described in his degree of realistic accu-

racy, his use of perspective, his primitive summary of landscape, his effects in paint of colour and of texture.

Piero della Francesca is credited with making "the beginning for the substitution of really painted portraits in place of painted medals." Piero's faces, however, retained in the rigid profile a constrained style at odds with the treatment of his landscape backgrounds. In this detail the Umbrian introduced a new study of spaciousness and light, anticipated some of the devices of Claude Lorraine and proposed the modern problem of realism in regard to colour in atmosphere. In the seventeenth century Salvator Rosa led in the awakening that overtook landscape work. He is instanced as a solitary romanticist. The scholarly Carracci made concessions to the landscape tendencies of the day. Albano is characterised as a Rococo master gone astray into the Baroque period. Bril's gay landscape frescoes and Poussin's solemn repose in a convulsed epoch, represent different response to the same opportunity from the Netherlands and France. In Elsheimer, "the first great Stimmungsmaler of the seventeenth century," the author notes an opposition of the power of colour tone to clear elasticity of form. To Rubens, who inclined so little to restraint in treatment, are assigned two characteristic choices in landscape theme, the opulent comfort of nature and moments of upheaval. Contrasting with the storms and floods at Windsor, Vienna, Florence, a landscape with a rainbow is cited in which "the trees rejoice like fat children who have just had their breakfast." The corpulently vigorous period in Flanders is explained in the light of a reaction from an age of oppressive cerebral erotics. Frans Hals, Dr. Muther calls the founder of impressionism. Depicting with the directness of an instantaneous photograph, he created a technique in which every line is pulsating life. "He wields the brush as if it were a sabre." Rembrandt is the first artist who in the modern sense did not execute commissions, but expressed his thoughts. Watteau, the foreigner, found the sights of the gracious French world fresh to his eye. His work, far from frivolous, expresses the longing of a sick man for joy and a lonely man for love.

The two volumes tempt to quotation because the style is, for a book of the kind, unexpectedly spontaneous and free from the pedantic touch. Merely as a piece of reading they could hardly fail to be interesting. As a study they are most suggestive in the evolutionary aspect in which the author sees his subject. The passing of the early Christian restraints and the appearance of a Franciscan, and

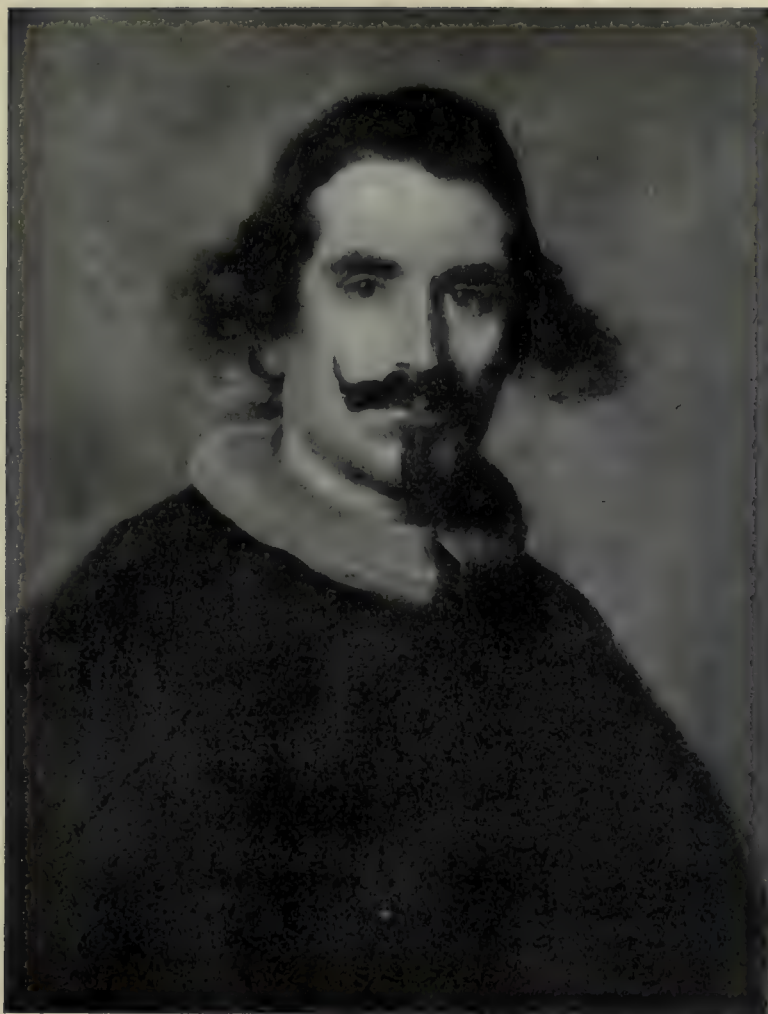
later an epicurean joy in life; the religious reaction which found a mouthpiece in Savonarola and the gentler spirit of the counter-reformation later; such transmutations as the habits of life and thought went through in the Netherlands, from the days when the Dutch sturdily endured and withstood all manner of conquest to the time when they delighted to ape *le roi soleil*; or, in France itself, from the well-conducted pomposity of this period, through the reaction to the gracious and pleasing in the Rococo and again to the reflection of antiquity after the Revolution—all these various national states of mind are most cleverly appealed to for an explanation of the momentary character of painting.

**STUDIES IN PICTURES.** An Introduction to the Famous Galleries. By JOHN C. VAN DYKE, Author of "Art for Art's Sake," "The Meaning of Pictures," "A History of Painting," "Old English Masters," etc. 12mo. Illustrated. \$1.25 net. New York: Charles Scribner's Sons. Pp. xiv, 136.

John C. Van Dyke, professor of art at Rutgers College, has compacted much useful information and suggestive thought into an informal little volume which will no doubt make its appearance in the Atlantic steamer chair this summer. The passenger who expects to take a look at the famous galleries will take a far more sensible, comprehending look if he has scanned these brief, chatty pages; the passenger who, picking up a friend's copy, had planned to waste no time poking about under European skylights, will probably conceive some curiosity for the art treasures abroad. For Professor Van Dyke has been engaged for years in interesting people in painting, and he knows how to go about it. The book carries forty illustrations, showing examples from Titian to Winslow Homer, and in make-up is of a size and weight that will permit its passing beyond the library table with ease.

Several false popular impressions are corrected in these studies. The reader is reminded in the first place that a gallery and all that it stands for in regard to conditions of exhibition is a recent development and was not dreamt of in the philosophy of the old masters. Their work was painted for a different purpose. The express purpose is an element to remember in appreciating a masterpiece in its present altered situation. The ravages, necessary and unnecessary, worked by restoration, the deterioration due to badly chosen pigment, the bleaching of tone, the spreading of bitumen, are described. In a warning against false attributions, the author cites the thirteen Raphaels of the Louvre, of which five





Copyright, 1907, by G. P. Putnam's Sons

ILLUSTRATION FROM MUTHER'S HISTORY OF PAINTING  
SELF-PORTRAIT  
CAPITOLINE GALLERY, ROME

BY VELASQUEZ

"are genuine enough," examples of Velasquez in the National Gallery and the Berlin Gallery and of Correggio in the Vienna gallery, the *St. Sebastian*, which he attributes to Giorgione. In a chapter on the "Themes of the Old Masters," the author drives the curious straight to the canvas. He enforces a safe and commonsense view of this side of the problem of appreciation, but stands up so straight for art in place of art history that he may perhaps lean over backward. A chapter on "Workmanship of the Old Masters," which completes the first part of the book, deals again with the problem of theme in a larger aspect rather than with technical matters. The second part of the book treats in suggestive

fashion such topics as Figure Painting, Portrait Painting, Genre Painting, The Animal in Art and Landscape and Marine Painting, constituting a most useful series of talks, for they are no less in their direct informality, and rounding out an enlivening popular book.

THOUGHTS ON ART AND LIFE. By LEONARDO DA VINCI. Translated by MAURICE BARING. The Humanists' Library. Edited by Lewis Einstein. 8vo. Pp. xxv, 202. \$6.00 net. Limited edition, with Types and Decorations by Herbert P. Horne. Printed by D. B. Updike. Merrymount Press, Boston.

The first volume to make its appearance in the Humanists' Library, edited by Lewis Einstein, a selection from the writings of Leonardo da Vinci, will delight every lover of fine press work. The "Montallegro" type, a new font, which has been designed for the Merrymount Press by Herbert P. Horne, of London, is a clear and beautiful letter, designed on good old traditions, but unlike many

other efforts of the sort, utterly free from affectation. Initials and a title-page have been designed and engraved on wood by Mr. Horne, and with the marginal notes these decorations are printed in red. The book is printed from type, distributed after printing, on paper specially made by hand for the series. It is bound simply, in boards with special paper, and with leather label stamped in gold. The number printed of each volume of the series will be limited to 303 for America and England.

The editor, who is the author of "The Italian Renaissance in England," has planned in this library a series of books characteristic of aspects of culture in western Europe at the time of the



Copyright, 1906, by Little, Brown & Co.

FLAT ROOFED  
ARBOUR

ILLUSTRATION FROM  
"THE GARDEN AND ITS ACCESSORIES"  
BY LORING UNDERWOOD

Renaissance. He contributes an appropriate and just word of enthusiasm for the versatile Leonardo by way of introduction. Disputed details and the usual apparatus of the academic preface are passed aside. The Syrian episode, for instance, is mentioned not as a possibility but an abandoned plan. The relations of the painter to the Renaissance in Italy are put with point. In an appended bibliographic note the editor mentions Dr. Solmi's volume of selections (Florence, 1900) as a basis for the text of the present English translation. But these writings have seen the light only within the last thirty years, many in less time. The Accademia dei Lincei are still publishing the *Codice Atlantico*. In English Richter's two-volume translation (London, 1883) is all we have had of importance hitherto. So that there is every reason to assume that the writings, fragmentary, too, as they are, remain unknown to many persons who would gladly avail themselves of this publication.

In the notes grouped as "Thoughts on Life" appear some most interesting instances of Leonardo's keen and inquisitive observation. One curious hint of a withheld engineering secret would seem to presage the submarine boat. His analogies between the motion in walking of arms and legs and the motion of forelegs and hindlegs, his classing, in one place, of babies with four-footed animals and

his reference to monkeys and apes as of almost the same species as man, show a sympathy with Darwinian conclusions. The psychological puzzle in the definition of the brain piqued his curiosity. He sets down an intermediary "perception" acting between sensory transmission and the "brain," which in turn acts on the memory. The notion of the memory as a storehouse of experiences has been by no means popularly outgrown

even to-day. The eye fascinated Leonardo. He observes it acutely under many conditions. Some of his conclusions about it are found also in the section, "Thoughts on Science," which is, however, largely occupied with theories about sun, moon and stars comprehended in terms of the elements, earth, water, air and fire.

Much of the "Thoughts on Art" belongs now in the lumber room of æsthetics. But they show the remarkable restlessness of a creative mind that could not choose but employ itself in investigation and inquiry. Of course he insists on being guilty of the great forensic sin of proving too much. But what a busy head! If the tradition of his presiding over an academy in Milan has no foundation, it has plainly an excuse. A most interesting passage is his exposition of an inferiority in sculpture as compared to painting, based on his own experience in both arts. But instances can be multiplied too easily. This is a book which no one who has wondered at the smile of the Mona Lisa will fail to find of great interest; for in it is set down, quite simply for the most part, the personality of an uncommon thinker.

THE GARDEN AND ITS ACCESSORIES. By LORING UNDERWOOD. With Explanatory Illustrations from Photographs by the Author and Others.



## The Pendleton House

12mo. \$2.00 net. Pp. xiv, 215. Boston: Little, Brown and Company.

The American garden, says Mr. Underwood, should be neither a copy of the Italian garden nor a modification of the formal English wall garden, nor an elaboration of the miniature gardens of Japan, nor again a revival of the artificial natural garden now so much seen in America and England. A skilful blending of the garden craft of the world, suited to local conditions, is the scheme he would set out to enforce. To say tersely just what can constitute the "typically American" garden is difficult. The author discourages imitation of foreign types and nails the iron dog and rustic bench style of decoration at every opportunity. He proceeds topically to various features of garden embellishment and makes his discussion general, the sane remarks of an enthusiastic and convinced landscape architect. The book will serve to quicken an interest in the parts of a dwelling outside its walls, in the possibilities of summer houses, arbours, pergolas, benches, fountains, terraces. So far as it goes, it is practical and carries many hints of first-rate importance, but it aims rather to open the subject intelligently than to publish directions. Specific adaptations when cited relate themselves, perhaps, more directly to the New England neighbourhood to which the author turns for examples than to the varying possibilities of the country at large. The opportunities which nature has specialised in the woodlands of the Northwest, in the climatic conditions of California, the South or the Gulf are hardly glanced at. But this is not a blemish on the whole, for what the author sets out to say, as it has to do with permanent features rather than those of the flowering season, applies equally to various situations. The illustrations are from excellent photographs and the make-up of the book is attractive.

The subject is discussed under seven subheads. Under summer houses are included "garden temples," gazebos, garden houses, recessed wall houses, rustic houses; under arbours, pergolas, trellises, bowers, arches, green galleries, pleached alleys, pergola verandahs. In an interesting chapter on sun-dials, the author counsels well against the use of too high a pedestal, a mistake not infrequently made. One of the charms of the dial "is the delight that it gives to children." Grouped as small accessories are gazing-globes, lanterns, shishis, well heads, figures, seats, tables, vases, bird houses, bee skeps and bird fountains. A word in season is spoken for enclosures, such as walls, terraces, fences, balustrades and city yard gardens. A chapter is added on structural materials.

## THE PENDLETON HOUSE—A STUDY IN GEORGIAN DECORA- TION AND FURNISHING BY GRACE L. SLOCUM

SINCE the death of Mr. Pendleton in June, 1905, the public has awaited with much interest the time when, the conditions of his bequest to the Rhode Island School of Design being fulfilled, it would be permitted to view one of the finest collections of antique mahogany and porcelains to be found in this country. The collection was brought together by the late Charles Leonard Pendleton, of Providence, widely known as a connoisseur, who spent over thirty years of his life and the greater part of his large fortune in acquiring the almost priceless pieces which connoisseurs and collectors have vied with one another to obtain. Not one doubtful or imperfect piece is included—rugs, porcelains, mahogany and china all being of the same high quality and of the same period. A few weeks before his death, Mr. Pendleton presented the entire contents of his home in Providence to the Rhode Island School of Design, with the condition that a suitable mansion of the Georgian period should be erected to house his treasures. The trustees of the museum accepted the condition, and the opening of the Pendleton House, the gift of Mr. Stephen O. Metcalf, one of the trustees of the school, marked the consummation of the project, which took shape in the collector's mind many years ago.

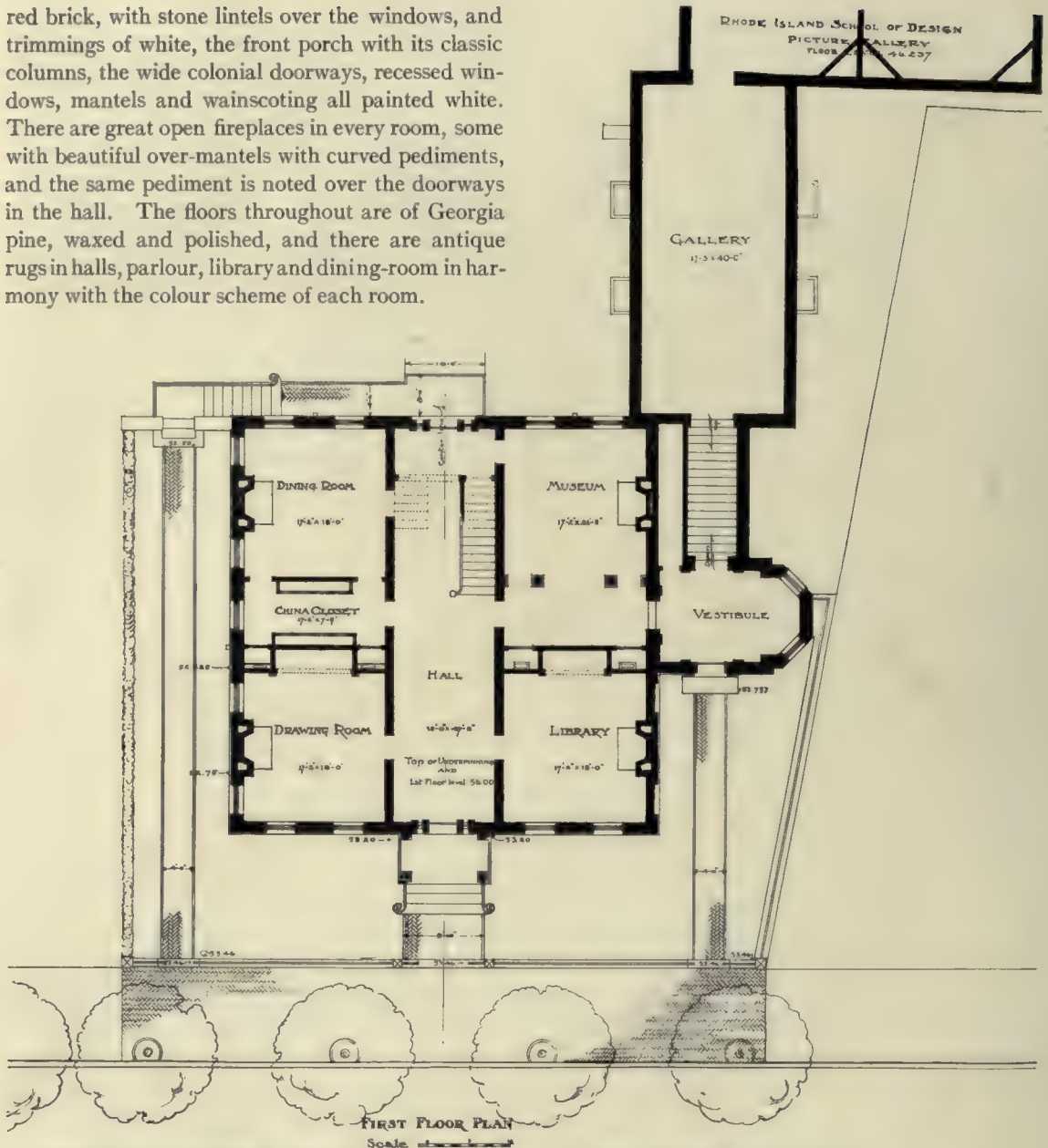
The house is a fine example of the purest type of architecture of the Georgian period. It is built of



TILT-TOP OR PIECRUST TABLE

## *The Pendleton House*

red brick, with stone lintels over the windows, and trimmings of white, the front porch with its classic columns, the wide colonial doorways, recessed windows, mantels and wainscoting all painted white. There are great open fireplaces in every room, some with beautiful over-mantels with curved pediments, and the same pediment is noted over the doorways in the hall. The floors throughout are of Georgia pine, waxed and polished, and there are antique rugs in halls, parlour, library and dining-room in harmony with the colour scheme of each room.



**PENDLETON MEMORIAL HOUSE**  
**PROVIDENCE, R.I.**

Stone, Carpenter and Willson  
Architects  
49 Westminster St., Prov., R.I.

FIRST FLOOR PLAN

STONE, CARPENTER AND WILLSON, ARCHITECTS

The effect of the interior, which is essentially the same as that of Mr. Pendleton's old home, is of great dignity and beauty, and one would hardly be surprised if the stately dames and cavaliers of a bygone age stepped down from their frames on the wall to tread a measure in the great old hall.

The memorial is unique in that it is one of the rare instances in which a building was erected for

the express purpose of housing a private collection, of a character and architecture in perfect harmony with the character of that collection, which is arranged, not as a museum, but as a gentleman of refined taste living in the eighteenth century would have arranged his own home.

The wide hallway, extending through the house, with the rooms opening out of it on either side, gives





*Photograph by F. W. Marshall*

PENDLETON HOUSE  
STONE, CARPENTER AND WILLSON, ARCHITECTS  
PART OF RHODE ISLAND SCHOOL OF DESIGN  
PROVIDENCE, R. I.

## The Pendleton House



Photograph by F. W. Marshall

HALL

PENDLETON HOUSE

the key-note to the mansion. The architecture of the hall is remarkable for dignity and beauty. All the woodwork is painted white and the walls above the wainscoting are a delicate grey-green, forming an artistic setting for the claret-coloured mahogany and the old canvases. The door frames on either side the hall terminate at the top in beautiful curved pediments, the little pedestal between holding rare blue and white china vases. The stately staircase rises at the end of the hall, with a wide landing opposite the door, on which stands an old Chippendale clock, bearing the coat of arms of the original owner in gilt. On the face of this clock is the inscription:

"Time flies, pursue it, man,  
For why thy days are but  
a span."

The architecture of the upper hall is even more beautiful, if possible. There are wide windows at either end, one over the stair landing, the other at the opposite end of the hall, which terminates in an alcove, each of these windows showing

beautifully carved columns and pilasters and pediments, the staircase window having Corinthian columns with capitals on either side.

The collection of almost priceless value housed in this mansion contains some of the finest examples of the work of the noted cabinet makers of the eighteenth century which are to be found anywhere. It covers the century between 1690-1790, extending as far back as Fromanteel and Clark, and contains many specimens of Chippendale, Sheraton and Hepplewhite.

In his sumptuous catalogue Mr. Luke Vincent Lockwood classifies many of the pieces commonly designated Chippendale as Dutch in line, and states that in the period covered four distinct styles arose, the Dutch, called also Queen Anne and Georgian, the revival of the classic under the brothers Adam, the Chippendale and the styles originated by Hepplewhite, Sheraton and their followers.

The blending of the Dutch and Chippendale is



Photograph by F. W. Marshall

HALL, DRAWING-ROOM BEYOND

PENDLETON HOUSE



## *The Pendleton House*

best illustrated by two beautiful sets of chairs, which combine the massiveness of the Dutch with the grace of the Chippendale. One of these sets is of almost inestimable value, as it has not its duplicate in the world to-day. Two other chairs like this set are to be found, the one in the Sir John Sloane Museum in London and the other in the possession of Mr. George S. Palmer, of Connecticut, and these two are believed to complete this set. Mr. Lockwood assigns this set to the Dutch period in the first quarter of the eighteenth century, and finds ample proof that they were carved by an English cabinet maker of the highest order. He finds great similarity to the work of Marot, and asserts that they must have been carved by a cabinet maker who came under the same influences as Marot. Mr. Pendleton claimed that they were carved by Grinling Gibbons, the noted English wood carver and sculptor (1648-

1720), who carved the wonderful Tintoretto *Crucifixion* in Venice. These chairs have solid backs beautifully carved with the eagle's head at the top, the beak holding the stiles of the back and the talons grasping scrolls attached to drapery extending around the sides. The flower and shell decoration, the drapery and tassels, is also exemplified here, the entire mode of treatment embodying that of the Flemish Renaissance. These chairs are upholstered, the three in the hall in sixteenth century red velvet, while those in the library are covered in green velvet, which was originally a priest's vestment of the same period. Mr. Pendleton had more than one of these sixteenth century "cotes," and one of them was cut up to cover the chair seats, as he could not obtain the right colour and texture from any other source.

In the hall are displayed some of the finest pieces of mahogany and porcelain in



*Photograph by F. W. Marshall*

DRAWING-ROOM

PENDLETON HOUSE



*Photograph by F. W. Marshall*

LIBRARY

PENDLETON HOUSE

## *The Pendleton House*



*Photograph by F. W. Marshall*

EXHIBITION ROOM

PENDLETON HOUSE

the mansion. There is a "pie-crust" table, with circular depressions for plate or cup and saucer around the rim, which Mr. Pendleton stated was the only genuine piece of the kind known to collectors, although there are several specimens of the regulation "pie-crust" table scattered throughout the house.

In the corner opposite stands a Chippendale clock of mahogany, handsomely carved, and ranged along the side walls are Chippendale console tables (marble-topped), small mahogany cabinets and card-tables and a great old *escritoire*, while rare pieces of Chinese red (*sang de bœuf*) porcelain of the Kanghe or Kien Lung dynasties are disposed here and there. On the walls hang several old portraits and a landscape by C. Droogloot (1616-1660), and a large Queen Anne mirror, and second gilt-framed mirror with sconces on either side. The rugs here are old hall rugs of the eighteenth century with crimson background, and the three chairs

belong to the set which (according to Mr. Pendleton) were carved by Grinling Gibbons. Almost every piece of mahogany furniture has the cabriole legs and claw and ball feet—the hall-mark of distinction—and the beautiful shell carving, the acanthus leaf, the "falling water" motif, the garlands, festoons and streamers, and the eagle's head and claws are noted on the different pieces.

The chandeliers and girandoles in the several rooms are specially worthy of note. In the hall hang the two bronze hall lanterns, with Bohemian cut glass slides, while in the parlour and library are

chandeliers of antique ormolu with Bohemian cut glass bowl and vase. In the dining-room is a bronze chandelier with branches for candles, and almost every mirror has beautiful girandoles and sconces on either side. There are many beautiful mirrors throughout the house, the one in the parlour and its duplicate in the library being Chippendale



*Photograph by F. W. Marshall*

DINING-ROOM

PENDLETON HOUSE



## *The Pendleton House*

mirrors brought over from England, having elaborately carved and gilded frames in rococo style, all the interstices between flowers and foliage being filled with tiny mirrors. Then there are two convex mirrors on either side the alcove in the parlour, each surmounted with an eagle, beautifully carved, and having sconces on either side.

In the parlour are six Queen Anne mahogany chairs, and a settee with five cabriole legs, all upholstered in red satin damask, and the hangings at the deep windows are of the same material. In this room hangs a fine old canvas by Hobbema, the noted Dutch landscapist (1638-1709) and its companion hangs in the library. There are also canvases by Van Der Veer (1603-1679) and by Wouwerman (1620-1668), and on a corner table stands a portrait of Louis XIV, in a carved gilt frame, once the property of Joseph Bonaparte, King of

Spain, who came to Bordentown, N. J., after his dethronement. Indeed, almost every piece of mahogany or bric-à-brac has a bit of romance or history connected with it.

A number of tables, small cabinets and rare pieces of Chinese porcelains and antique rugs complete the furnishings of this stately room with its beautiful fireplace (with sculptured pilasters and over-mantels) and its alcove at one end.

In the library across the hall is another pillared alcove, in which stands the double chair or sofa belonging to the set carved by Grinling Gibbons, and on either side stand little Dutch candlestands holding old silver candlesticks.

This double chair, belonging to the Dutch period, has an interesting history, as it is said to have stood for years in the hall of a London hotel and was finally secured for this collection on condition that a reproduction be



*Photograph by F. W. Marshall*

NORTHWEST BEDROOM

PENDLETON HOUSE



NORTHEAST BEDROOM

PENDLETON HOUSE

## *The Pendleton House*



*Photograph by F. W. Marshall*  
UPPER HALL

PENDLETON HOUSE

made to take its place. This was done, and the reproduction remained in London, while the original was added to the Pendleton collection.

On the floor in this room is an antique Daghestan rug and on mahogany tables and cabinets stand pieces of rare green jade with carved teakwood standard; a wonderful bit of carved ivory; a reading glass set in old silver exquisitely carved, and here, too, are wonderful pieces of Chinese porcelain, notably two vases of greenish grey with decoration of a red dragon chasing the celestial ball, and a set of five porcelain mantel ornaments (gallipots and beakers) of the Kanghe dynasty. The cabinets in this room are filled with rare folios and Whieldon pottery, while the beautiful Chippendale rococo wall cabinet is filled with the rare "salt glaze" beloved of connoisseurs, made by the old Staffordshire potters, which could hardly be duplicated outside the British Museum.

The dining-room is furnished entirely in Hepplewhite and Sheraton, in pleasing contrast to the other rooms. Here are placed six graceful Hepplewhite chairs, with backs and slender legs picked out in gold; a Hepplewhite sideboard, beautifully inlaid; a Hepplewhite dining table, a Sheraton breakfast table, inlaid and carved, and a serving table and treasures of old porcelains, silver and crystal.

Between dining-room and drawing-room is the china closet, where are housed eighty pieces of the rare "Faille Rose" china, pieces of Lowestoft, Cauliflower, old Nankin, Crown Derby, Chinese blue and white, salt glaze, a portion of a reticulated dinner service and many rare and beautiful pieces.

Opposite the dining-room is an exhibition room, a stately apartment, filled with old pieces of mahogany, curious tables, cabinets, pie-crust tables, the "acanthus" cabinet filled with Whieldon pottery, every piece of which is perfect, and a number of chairs, showing every variation of Chippendale, Sheraton and Hepplewhite. There is a beautiful pillared alcove here, and in it are built in cabinets filled with the rarest porcelains and potteries. Portraits by Largillière hang on either side the mantel.

Among other interesting pieces are the block front secretary (very rare), which is of American manufacture of the Colonial period, and a block front dressing-table embellished with the shell carving. This collection is particularly rich in American pieces of Colonial period, as Mr. Pendleton was very fond of them and secured some of the best specimens extant.

There are also several secretary-bookcases of the Chippendale period, showing the acanthus leaf



## *The Pendleton House*



ROCOCO WALL-CABINET

WITH SALT GLAZE WARE

carving and scrolls, and a high chest of drawers in one of the bedrooms, unlike anything in the collection. The top of this is classic style, Chippendale in feeling. There is a large shell carved at the top of centre drawers, while there are two small drawers at the bottom carved with a shell, with a narrow drawer below. A concave shell is seen below this

centre drawer. The legs show the simple shell carving of the Dutch period. Another unusual piece is the bureau chamber table, Dutch style, companion to the high chest of drawers. This is probably the rarest specimen of the Dutch style in the collection, showing the early patterns of ball and claw foot, carved hips, rope molding and carving quite uncommon.

One of the greatest treasures of the collection is a rare old long-case clock, of walnut, made about 1670, with movements by Fromanteel and Clark,



SECRETARY-BOOKCASE

WITH WHIELDON POTTERY

## The Pendleton House

and a beautiful dial, with unusual attachments. There are several of these long-case clocks, in mahogany and walnut, disposed throughout the mansion, but this surpasses them all in beauty and claims to distinction. The carving denotes the Flemish Renaissance. There are four twisted columns on the upper part of the case, terminating in Corinthian capitals. The movement is an eight-day weight pendulum and it strikes the hour and half-hour. It shows also the days of the month and week, the signs of the zodiac and has an alarm attachment like German clocks. The dial is engraved between the spandrels, which show the cherub's or angel's head first used in decoration the first part of the eighteenth century. The movements are very finely made and it is still running and keeping accurate time after 200 years.

The four bedrooms on the upper floor contain treasures of old mahogany in the way of high-boys, bureaus, dressing-tables, four-post bedsteads, beautifully carved; Queen Anne chairs, tables, mirrors, clocks, etc. The walls are papered in quaint flowered papers and every detail of furnishings is in character. Among the more noteworthy pieces here are the bureau, chamber table and high chest of drawers before mentioned, and a field bedstead with slender fluted columns, claw and ball feet, made in the third quarter of the eighteenth century. This field or tent bedstead was so called because the draperies or curtains were supported in tent fashion over the bed.

A splendid example of modern carving is shown in the mahogany bedstead in the bedroom over the library, which belongs to the third quarter of the eighteenth century. It has the cluster columns typical of the Chippendale period and claw and ball feet, and the headboard, beautifully carved in flower and leaf and "falling water" design, is copied from design in the Chippendale "Director." Each of the beds has beautiful hangings in keeping with period to which it belongs. One of the best American-made claw and ball foot bedsteads known is included in the collection.

The Pendleton House, which is open to the public free on alternate days, a nominal fee being charged on Mondays, Wednesdays and Fridays, is reached by way of the Museum proper of the School of Design by means of a connecting gallery, the gift of Mrs. Gustav Radeke. The main entrance to the house is on Benefit Street, but this gallery forms the connecting link between the original Museum and the Pendleton collection, thus forming one of the most splendid art institutions in the United States.

A CAST in bronze has been acquired by the Metropolitan Museum of Kemeys's *Panther and Cubs*, of whose work we published an appreciation by Leila Mechlin. Interest attaches to this work, aside from its qualities as a work of sculpture, by reason of the fact that it was modeled some twenty years ago on the porch of the old Inness house at Perth Amboy, which Mr. and Mrs. Kemeys were then occupying. The clay used was found on the place, and Mr. Kemeys will have it that it was in consequence possessed of magic qualities.

THE MINNESOTA STATE ART SOCIETY'S fourth annual exhibition of paintings, sculpture, architecture, art-crafts and photography has been seen at St. Paul and neighboring cities.



CARVED CHAIR

ATTRIBUTED TO  
GRINLING GIBBONS



## AMERICAN SECTION

Copyright, 1907, by John Lane Company

WILLIAM ORDWAY PARTRIDGE  
BY ROBERT BURNS WILSON

WILLIAM ORDWAY PARTRIDGE'S statue of the Indian princess Pocahontas will shortly be put into bronze. This statue is to stand in place on Jamestown Island, Virginia, and will be there unveiled within the next few months. A copy will be shown at the Jamestown Exposition.

The statue is William Partridge's latest work and commemorates a particular incident in the life of Pocahontas. She is represented at the moment when she is about to speak the warning which saved the colonists from certain death and shaped the destinies of the new world of America. It is the instant of arrested motion. On her brow is the portent of her message. In her eyes the level look of daring, she holds her hands in the attitude of one appealing for silence and belief. It is a speaking figure and impresses one with the beauty and gentleness of that self-sacrificing spirit. The subject is a grateful one, for many reasons, and one that should appeal strongly to the mind of the sculptor.

A subject has many avenues through which to make appeal to the mind. First, there is the appeal of the subject, then comes the mind's conception, and, at last, the completed expression; but between the conception and the actual realisation lies a road hedged about with difficulties and beset with fantastic terrors so persistent and so real that they can be fully known for what they are and for what they mean only to those who have travelled it.

It is perhaps true that sculpture makes a stronger and more immediate appeal to the imagination than any other mode of expression in art, and we can find reasonable cause for this. As in the objects of Nature herself there is in sculpture the appeal of the actual shape and form; added to this is the unity of impression and the intense pleasure which the mind takes in constant variation in a fixed and permanent image. In this regard the figure or

the group borrows the mantle of Nature and wears it, and as of right, being to the manner born, the living white touches of the dawn, the beating fires of the zenith, the vanishing glories of the sunset, the twilight's impalpable scarf of lilac and grey, the night's shroud of shadow and the "glimpses of the moon"—all these the sculptured figure appropriates as naturally as does the mountain or the tree—and all these add force and beauty to the impression which sculpture makes upon the mind; and, but for the evidences of intention, that prison chain of the mind of man, sculpture seems to hold and keep



*Copyright, 1907, by William Ordway Partridge*

POCAHONTAS  
(FOR JAMESTOWN)

BY WILLIAM ORDWAY  
PARTRIDGE

## William Ordway Partridge



GRANT STATUE  
BROOKLYN, N. Y.

BY WILLIAM ORDWAY  
PARTRIDGE

within its forms the force, the dignity and the silence of Nature herself.

This intention in the work and the continuous invitation to consider the facts or fancies represented or suggested may be added as attributes making further appeal to the mind of the world. Is there ever a free work? Do we ever see, even in a pure, abstract work of the imagination, the entire absence of that slave's chain, intention? Almost never; and yet the only art that is absolutely and entirely great is the art which reveals no intent. It must be a pure creation which lays hold of and makes its own the hidden spirit which is in Nature, the unknown forces, the strange and ever-eluding beauty. It must impress us with the sense of eternal mystery—of profound and awe-inspiring doubt. The true province of all entirely great art is not to reveal intent, but to impress ideas, to suggest. Just as all true inspiration is in attaining, not to have attained, so art should stir the mind. It should awaken thought, not satisfy it.

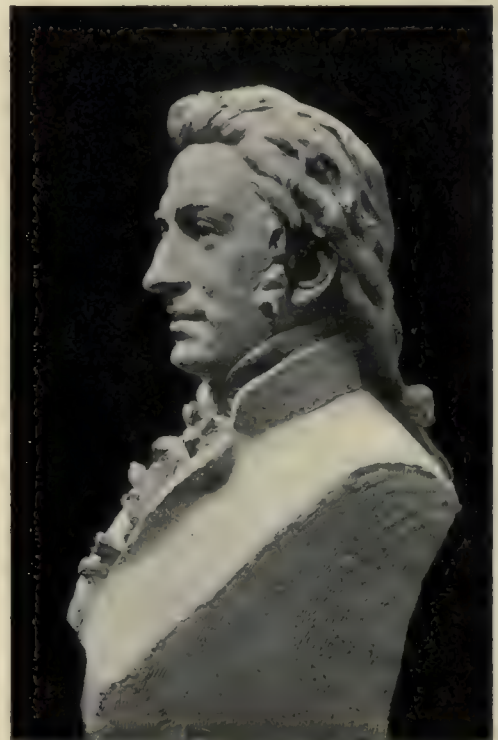
Usually the world, especially our world, demands art with the intention brought well up to the front, and usually it gets what it demands and is satisfied, more or less. But it is only when it stands before a work of art which it did not demand, an interpretation in which it cannot find the intent for which it seeks, that it is awakened from the stupor produced by the obvious and becomes profoundly impressed.

Is there ever a free work? Well, sometimes. Sometimes a genius gets outside of the iron cage in

which the world has put him long enough to execute something purely creative and entirely great, some work which really vindicates his claim, an embodiment of his own thought and feeling.

Such a work is a figure by Saint Gaudens which one may see in Rock Creek Cemetery, near Washington. The figure is seated beside a grave, in a lonely place, but it would be equally impressive seated anywhere. It might be a Fate, Silence or a figure of Memory or Sorrow. It has been called a woman—but to me it is not, except in the form—to me it seems the embodiment of the Eternal Soul waiting, waiting in time-defying patience, until it shall see the solving of life's mystery in the tragedy of the dust.

Mr. Partridge has produced so much that a mere categorical men-



Copyright, 1906, by William Ordway Partridge

CLARK  
LEWIS AND CLARK  
MEMORIAL, ST. LOUIS

BY WILLIAM  
ORDWAY  
PARTRIDGE

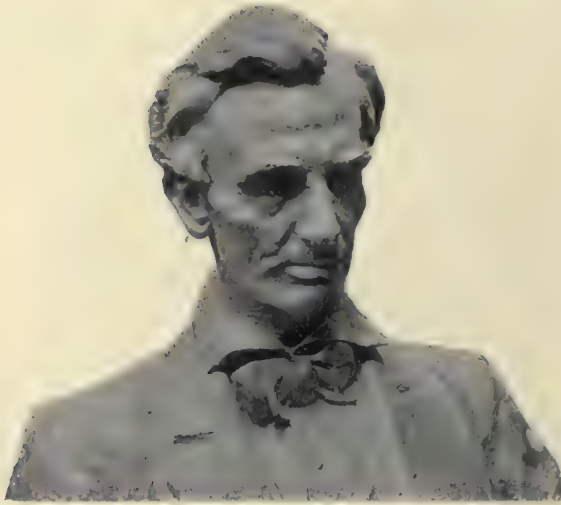




*Copyright, 1904, by William Ordway Partridge*

NATHAN HALE  
DESIGNED FOR YALE UNIVERSITY  
BY WILLIAM ORDWAY PARTRIDGE

## William Ordway Partridge



Copyright, 1903, by William Ordway Partridge

LINCOLN

BY WILLIAM ORDWAY  
PARTRIDGE

tion of his work would far outrun the limits of an article of this nature. He has—besides his work in sculpture—a number of books to his credit, among them a novel and a life of Nathan Hale. He is also the author of a number of poems of rare grace and beauty. All of Mr. Partridge's work shows the touch of the idealist, and, considering the wide range of it, it is wonderfully even. Technically, it is never over-insisting but never lacking. Always there is the charm and the sense of power. At its best, as in the figure seated upon the exedra—a memorial piece, also in Rock Creek Cemetery—the sense of beauty is transcending. This work we may compare with the figure by Saint Gaudens. In the work of Saint Gaudens the sense of mystery is perhaps greater; the idea more abstract. There is also more evidence of the studio demand for *bigness* in treatment. This is about the only touch of weakness in the work. The bigness should be there, but it should in no way give evidence of the demand in the mind of the maker. The Partridge figure is a dream of pure loveliness. The intense sympathy is made to seem the easy and natural expression of the creature; some gentle divinity from Elysium, who has, at the moment when one first sees her always, just sat down amidst the quiet and peace.

The figure leans forward a little and the pensive head bends slightly, the silent hands are busy with a wreath of asphodel. The slight echoes of her soft steps seem to be lingering on the air still, at the moment when we look. There is the sense of a living presence; the sacred charm halts our steps, lest

we disturb. This seems to me the perfection of art. The work has classic simplicity without any evident effort in the attainment. The effect upon the beholder is a feeling of intense loneliness—a sense of spiritual isolation. It has the classic spirit, but it has the modern touch, the intellectual—the poetic interpretation. The power of impression in these two great works seems to me to be about equal. If there be any difference, the advantage is with the Partridge figure, because of the essential quality within the work, the indefinable and subtle charm of beauty.

Among the other things by Mr. Partridge there is a low-relief head of a woman which has all the



Copyright, 1907, by William Ordway Partridge

PEACE STATUE

BY WILLIAM ORDWAY  
PARTRIDGE





KAUFFMANN MEMORIAL  
ROCK CREEK CEMETERY  
WASHINGTON, D. C.  
BY WILLIAM ORDWAY PARTRIDGE

## William Ordway Partridge

evanescent beauty of a moonbeam on a snowdrift. To contrast the manner of this lotus flower, breathing the whiteness of the dawn, with the rugged and tremendous force and power of his head of Lincoln, gives an idea of the wide range of his work. In the *Lincoln* we have the portrayal of the whole rugged life in all its stages and of the great soul of the man with all its hidden battles, its triumphs and its defeats. It is not within the province of art to beat and cuff the clay with a stronger or more comprehensive representation of life and character.

Of the same stamp is the equestrian *Grant*, in Brooklyn. This has the man horsed, in his manner, the captain who was so much more than captain. Horse and rider hold together as though they had been born so and never been otherwise even in sleep. That is a man's



Copyright, 1905, by William Ordway Partridge

HAMLET

BY WILLIAM ORDWAY PARTRIDGE



CHARLES R. BAKER MEMORIAL  
GREENWOOD CEMETERY, BROOKLYN

BY WILLIAM ORDWAY  
PARTRIDGE

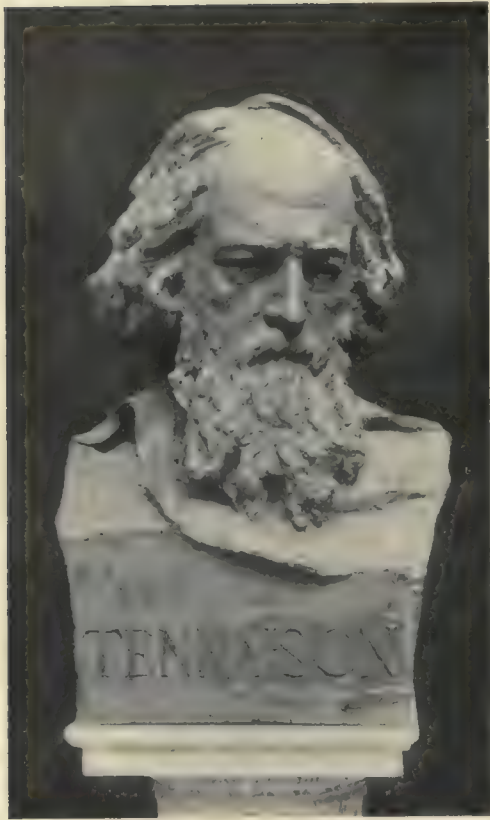




PHOTOGRAPH BY ALVIN LANGDON COBURN

PEACE HEAD  
BY WILLIAM ORDWAY PARTRIDGE

## *William Ordway Partridge*



*Property of Dr. Henry Van Dyke, Princeton, N. J.*

TENNYSON

BY WILLIAM ORDWAY  
PARTRIDGE

man on a man's horse, intent on a man's job and not bothering about the chicken's feathers and the brass band. That is the Grant whom the eager fates reached out anxiously to slap on the back.

The fine figure of *Peace* is supreme in its simple strength and dignity. Among the long list of busts, a list which includes the poets, those of Edward E. Hale, Tennyson, Carlyle, Eggleston, Whitman, Burns and Lincoln stand out as being of the best. With these should be mentioned the heroic figures of Nathan Hale, Hamilton, Shakespeare and Hamlet. This leaves a host still unmentioned even by name—Madonnas, angels, memorial figures, portraits and decorative studies.

There are three pieces which it seems well to consider in a group, the *Tennyson* bust, a *Brutus* and a head of *Fate*.

Very different they are in subject, but alike in that they all have the unlocalised, the world-wide touch. This head of Tennyson, Dr. Van Dyke

says, is the best portrait of the poet extant, but aside from being so fine a piece of portraiture, the head would have its value for the perceiving mind apart from the glamour of "Locksley Hall," "The Princess" and the "Idylls of the King." This is essentially the head of the music master of any age. The spirit's impatient, patient, battle with the eternal drag of material things is written on these features. That Tennyson fought the battle well is known in his long life, his great work. The record of the fight is written in this face.



CENTRAL FIGURE  
BAPTISTRY FONT  
CATHEDRAL OF ST. PETER  
AND ST. PAUL  
WASHINGTON, D. C.

BY WILLIAM  
ORDWAY  
PARTRIDGE





*Copyright, 1904, by William Ordway Partridge*

HOMER RECITING HIS ILIAD  
BY WILLIAM ORDWAY PARTRIDGE  
PROPERTY OF LEWIS STERNE, LONDON, ENGLAND

## William Ordway Partridge

The *Brutus*, while it represents to us the man as he must have lived, yet it is unlocalised. It is more the embodiment of revolt for all ages. The ancient toga is their tent; for us it wraps the figure as the mantle of modern tragedy. This man looks, indeed, to be the son of Cæsar.

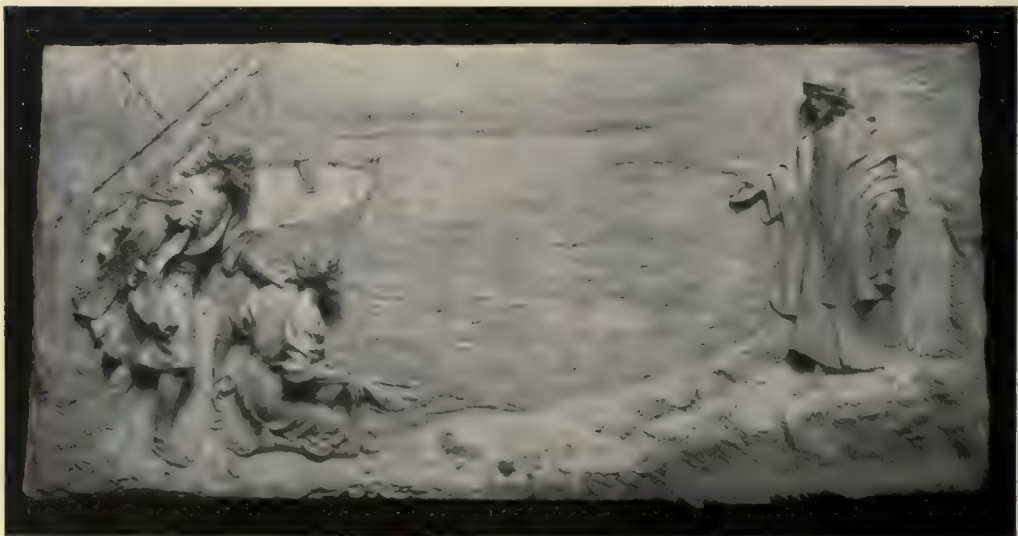
We come now to the head called *Fate*. This is the face of a creature quite removed from all

human vanity, removed from human sympathy, cold as the rocks of Caucasus. The shadowed eyes are hidden, but we know they are fixed upon the inevitable course. The ears are closed to all appeal and the cold features are unmoved by any emotions. There is no knitting of the brows, no swelling of the nostrils, no setting of the teeth nor compressing of the lips. This is the impassioned



NATIVITY  
BAPTISTRY FONT  
CATHEDRAL OF ST. PETER AND ST. PAUL, WASHINGTON, D. C.

BY WILLIAM ORDWAY  
PARTRIDGE



GALILEE  
BAPTISTRY FONT  
CATHEDRAL OF ST. PETER AND ST. PAUL, WASHINGTON, D. C.

BY WILLIAM ORDWAY  
PARTRIDGE





LAST SUPPER  
CHURCH OF EPIPHANY  
WASHINGTON, D. C.  
BY WILLIAM ORDWAY PARTRIDGE

## William Ordway Partridge



Copyright, 1903, by William Ordway Partridge

MADONNA  
GIFT OF GEORGE FOSTER PEABODY  
TO MUSEUM OF THE BROOKLYN INSTITUTE

BY WILLIAM  
ORDWAY  
PARTRIDGE

tion in the expression of this face shows the poetic gift, which distinguishes the sculptor. It has—not the expression of one *at* peace—consciously—within—but the look of one who bestows the gift of peace to others. The expression wavers betwixt smiling and weeping. It seems both in one; it is the breaking of a wave, the striking of a chord which holds the soul as by a spell. This one work, if all else were swept away, should be enough to establish the maker's fame. To say that this face is angelic would be mere commonplace. It is much more than that. The spiritual beauty is divinely human.

There is a head of Madonna shown at the salon '92, now in Brooklyn, which is in a sense the forerunner of the Madonna of the Pieta, at the Cathedral, New York. It has all the "bigness" that can be put into marble and it has such a feeling wrought into it that one neglects to think of it as a work of art and knows only that he is looking upon the Mother, the Mother of the Man, the Man from whose birth the days of our years are reckoned. In absolute simplicity it is classic. It is the woman of all ages, the woman whose heart of love is stronger

spirit which knows its own power, not to be swayed by threat or promise. This is not fate merely in relation to human hope and human desire. This is fate universal.

The Peace Head is perhaps intended as a preliminary study for the great Peace Statue. It is a head in marble, and it is so wonderfully wrought that even when standing close to it the ineffable beauty of the face seems to disclose itself through a veil, impalpable as the air. I can compare the effect with nothing except the white flame which we sometimes see within a cloud. A breathing light, changing with every instant. It is almost impossible to realise that these features do not move and change. Even in the strongest light the illusion remains and one feels that he is looking upon an impossibility, remembering that this mystery is wrought in unyielding marble. The subtle dis-

than even the mighty sorrow of the mother who has seen her son die on the cross. This noble work shows how fine in appreciation, how deeply penetrative is the mind that conceived it. In the treatment of the great subject nothing has been forgotten. Here is the breadth—the avoidance of trivialities—the strength which the purely critical view demands. This dead Christ is dead; this is the body of the man who died hanging upon the cross. The strained muscles of the arms recall those dreadful hours. We note all these things, feeling that they are nothing; so perfect is the art that they seem natural actualities, and we so accept them. It is, however, not exactly within the province of words to depict what we feel when we see the Mother's unconscious action, prompted by the hunger of her breaking heart, as she uplifts and holds the body with the head on her arm; we see the instinctive





*Copyright, 1905, by William Ordway Partridge*

PHOTOGRAPH BY ALVIN LANGDON COBURN

PIETA  
BY WILLIAM ORDWAY PARTRIDGE

## William Ordway Partridge



Copyright, 1896, by William Ordway Partridge

ALEXANDER HAMILTON  
BROOKLYN, N. Y. (1896)

BY WILLIAM ORDWAY  
PARTRIDGE

effort of her being to realise, in some sense, if only for a moment, some semblance of the life that is gone. It is the cry of the mother's heart, pitiful and pitying, over the son who she knows is dead. It is also the cry of the breast, the arms, the hands, which must feel once that he is alive. One looks at this group and there he realises, if never before, that what is human is divine.

LXXVIII

The low-relief head called *Dream* was shown at the Royal Academy in '92. This head is perhaps as near being the intangible essence of a vision as marble can be made to represent. The blendings are soft as those of the softest paintings. The image seems seeking to elude the eye, and makes its appeal to the perception and to the imagination. It is pure interpretation and shows the extremest nobility and lightness in touch.

There is a study—a head of an aged woman—called the *Mother of Rembrandt* (Berlin International Exhibition)—which is a human document absolutely without any reserve, and the insistent individuality of actual and living entity. It is a bit of bundled human life with the blood in it and all the senses alert and active. One feels that the little old woman knows what she knows—she has lived through all of it and is far from being done with it all. She is so real that you forget she is art and more than half expect her to turn her sharp eyes upon you and hold you up short in the midst of your remarks. This is the intimate art which lays hold on the living fibre of existence and brings us into touch with the actual human being who is not concerned about even the fragments of reserve. One is sure that this is an old lady who never can die in any true sense, and is glad of it, and one is well pleased to share her gladness.

The head of Commander Peary has “farthest north” and the ruffling of the Arctic winds written all over it. There are also the will, the patient endurance, the determination and the level look of the fighting eyes which belong to the explorer in all times.

Along with these there is a *Benjamin Franklin*. One cannot regard this head without smiling. Any moment, you feel sure, he may mop his forehead with a bandana and replace his hat; meanwhile you are actively conscious of the teeming brain inside that solid-looking head—a brain that is at work sizzling and fermenting, getting up schemes in a manner to circumvent the devil. This inimitable portrait is the work of a hand that knows its own cunning and when to let it loose.

In the head of “Fighting Joe” *Hooker* we have a face that would find actual comfort and peace in the scars of battle. The eyes have the straight and rivetting look that would disconcert a loaded brass cannon. These eyes are sustained and holstered in their sockets by cheek bones that flank the face like the steel jacket of a gun. The jaw is of a kind which seems to close and fasten with a lock and the lips have the hard firmness which would turn aside a canister shot and never crack a smile. This



## Practical Points on Wood-Carving

head is secured upon a neck that is like a locust post deeply rooted in the knotted and well-rounded trunk of a tight-bark hickory. This work presents forcibly the nature of the man who knows exactly where he is when he is in battle and wouldn't exchange his place for the throne of Solomon.

There is a recent and very admirable bust of *Maxim*, the man who has robbed the battle of its only beauty by inventing smokeless powder. There is also a brother who has made a perfect death dealing gun. Between these two war may be made so useless that their work will be a factor in the bringing of universal peace.

The new statue of *Alexander Hamilton* represents him as in the midst of impassioned speech. The

expression of the face, the lowering eyes and the enforcing gesture of the hand all combine to give a vivid, a vital presentment. This statue goes to Columbia College. For Yale is destined the *Nathan Hale*, a heroic statue which shows him on his way to the scaffold—that is, to the ladder and the tree. This is a finely sympathetic work, strong and full of feeling. It is the youthful patriot going cheerfully to his shameful death, regretting that he has but one life to give. No spectacle could be more impressive, and this presentment of Hale in his schoolmaster's garb, with his wrists roughly tied and with the light of his fearless spirit on his face, tugs at the heart as one looks and remembers. It is well that we should remember him and the days in which he lived—and died.



WINDOW-BOX  
CARVED IN MR. VON RYDINGSVÄRD'S CLASS

BY MRS. MORSE  
MANCHESTER INSTITUTE

### PRACTICAL POINTS ON THE ART OF WOOD-CARVING. BY KARL VON RYDINGSVÄRD.

WOOD-CARVING is undoubtedly the oldest of all the arts. The first glimmering of desire for decoration seems to have found expression along the same lines among all the primitive peoples. Wood was the one medium easily procured by all, and we see the same combinations of curved and straight lines, in incised cutting, in the early work of all races, from the South Sea Islanders to the Alaskan Indians. Much of this work was coloured, and was very decorative, and even to-day we use many of the same designs in our chip-carving.

The gradual development of the Icelandic and Scandinavian forms of decoration, from their early hieroglyphics, has given us an extremely interesting style of ornament, composed of grotesque animal forms and entwining serpents.

The beautiful collections of wood-carving seen in museums all through Europe testify to the high esteem in which the art was held during the middle ages, and now the revival of interest in the handicrafts everywhere has brought it once more from the level of the factory to its proper place among the applied arts. Women especially are beginning to find that it is a most fascinating pastime, as well as a desirable occupation for those who wish to go into it seriously, either as teachers or producers.

The outfit is not expensive, the wood can be procured anywhere, and even the first work has a value, if suitable designs and objects for decoration are chosen—something that cannot be said for most other lines of art work. Moreover, there is a constant demand for teachers, as the art is now taught in nearly all of the higher grade schools, both public and private.

Those who are not so situated as to avail themselves of the services of a teacher can do a great deal

## *Practical Points on Wood-Carving*

alone by working regularly, while those who receive instruction accomplish much more with constant practice at home and lessons at intervals than those who work wholly under a teacher's guidance. Facility in handling the tools and an understanding of the grain of the wood can be acquired only by practice. Any carpenter can nail together a simple bench which will answer every purpose. It should be thirty-nine inches high for a person of average size, with a top two inches thick, and about twenty inches wide, projecting three inches in front to allow space for the clamps. The length depends on the amount of space available. The bench need not be of hardwood. Spruce will answer every purpose; but it must be heavy enough not to tip, and the legs should be at least three inches square, in order to give sufficient solidity. It is best to place it against a wall so that it cannot slide, and in front of a window, if possible. If a workshop is lacking, the bench



CHAIR CARVED  
IN MR. VON  
RYDINGSVARD'S CLASS

BY MISS VARICK  
MANCHESTER  
INSTITUTE



MAGAZINE-STAND  
CARVED IN MR. VON  
RYDINGSVARD'S CLASS

BY MISS PARKER  
MANCHESTER  
INSTITUTE

is not an objectionable piece of furniture in any room. It can be covered with a cloth when not in use, and a sheet spread on the floor will catch the chips.

The outfit of tools should be selected with great care. There are dozens of different shapes and sizes for which a beginner has no use. Twelve are enough to begin with. These can be added to in advanced work. A good selection to start with is as follows: one each of number one, size five-eighths of an inch; number two, half inch; number three, one-eighth, three-eighths and five-eighths; number five, quarter and half inch; number seven, five-eighths; number nine, one-quarter; number ten, three-eighths; number eleven, one-eighth; and number forty-five, one-quarter inch. The numbers refer to the shape of the cutting end of the tool and the



## *Practical Points on Wood-Carving*

fractions to its width. Addis's English tools are the best, and they should be of full size. Ready for use, they cost from thirty-five cents to a dollar and a half each, averaging about fifty cents apiece for the sizes most used.

When sold in the stores they are neither handled nor sharpened, and as the best tool is easily spoiled in grinding, this is an important point. They must be ground with square ends, and an inside bevel, otherwise they cannot be used on both sides, and there will be constant annoyance from nicking and breaking off corners.

The safest way is to have them ground by a practical wood-carver. After they are once put in proper condition, it is easy to keep them so. For this one needs a medium grade Arkansas oilstone and two slip stones of medium and small size.

For the finishing touch, there must be a leather strop which has been treated with mutton tallow and emery powder. If the edge of the slip stone is too thick to be used on the inside of the smaller tools, it can be reduced by rubbing it on a sheet of number two sandpaper. Oil is used to lubricate the stones, kerosene being preferable to a thick oil like sperm, as the stones are more easily cleaned after its use.

Two five-inch carriage clamps and a medium-sized round dogwood mallet complete the outfit.

The next step is to choose the object for decoration and the design, and it is here that the beginner nearly always makes a mistake. Whatever the object may be, have it simple in outline and honest in construction, something which will last for centuries if need be. Do not depend upon glue and nails, for glue will give way, and nails will pull out, as those who buy some of the cheaply constructed furniture of the present day find to their cost. One cannot do better than to go back, for a model, to the old days, when tenons and wooden pegs were the chief reliance of the builder of furniture.

The woods most used in this country for carving are mahogany and oak. Pine is preferred by some on account of its softness, but it splits so easily that it is difficult for a beginner to handle, and it is only suitable for work which is to be finished with paint or gilding. There is so much difference in the quality of wood that it is better to select it personally. If mahogany is chosen, that with a straight, even grain is best for cutting. The beautiful markings seen on some mahogany are caused by a waving in the grain which makes it extremely



CHEST CARVED IN THE KARL VON  
RDINGSVARD SCHOOL

BY MISS HETTA  
L. H. WARD

## *Practical Points on Wood-Carving*

difficult to work in. The only way to handle such wood is to cut directly across the grain with very sharp tools. In selecting oak, that of light weight and porous quality is easiest to cut. Red oak is, as a rule, softer than white, and quartered oak better than plain. After a little experience one can tell at a glance what wood is suitable. Above all, it must be thoroughly seasoned. Green wood will warp and crack as soon as it is brought into a dry place. This is one of the greatest difficulties with which a wood-carver has to contend. If in spite of all precautions the pieces warp, they must be carved upon the convex surface, which will in most cases cause them to become straight once more.

The object is never put together until after the carving is completed, but the parts are cut and fitted first. For designs, the beautiful old things in museums furnish a wealth of suggestions. The Metropolitan Museum in New York has begun a special collection of carved wood. The best of the treasures in museums are now familiar to every one through photographs and reproductions. Figures and elaborate scrolls, which call for much

modelling, are, of course, out of the question for a beginner, but many of the crude animal forms and simple repeating patterns are extremely decorative, and are easily reproduced. For in such work as this technique is not necessary. Indeed, it is a fact that an amateur can make a better copy of it than a skilled worker. Such designs are easily adapted to any shape. An outline drawing should be made first, to fit the space to be decorated. It must be much heavier than the original, as the design always works down smaller in the finishing.

A few hints as to the way in which a professional wood-carver goes about his work may, perhaps, be of assistance to those who are working alone. The design is first transferred to the wood by means of carbon paper, omitting everything but the outlines of the ornament. If the two halves of the design are the same, only one half is given on the pattern. The carbon paper is then doubled before using it, so that the impression is also left on the back of the pattern, which is then reversed for the other half. The work is next clamped to the bench, using a bit of thin wood or heavy pasteboard under

the head of the clamp to prevent scarring the wood. Then with the number eleven, called a veining tool, a groove is cut in the background, close to but not removing the outlines. This is done to prevent breaking the ornament in removing the background. If a break occurs it will then be toward the groove.

The outlines are now cut down, selecting the tools whose ends best fit the contours, and holding them vertically. This work is done with a mallet, and a little experience will determine how hard a blow is required to cut to a



DESK

CARVED BY KARL VON RYDINGSVARD



## *Practical Points on Wood-Carving*



"PEACE CONFERENCE IN THE VIKING AGE"  
DESK LID

CARVED BY KARL VON  
RYDINGSVÅRD

certain depth. More force is needed in cutting across the grain than with it. When the outlines have been cut to a uniform depth, the wood is removed from the background, using for this purpose the number three tools, called flat gouges.

If the work has been well done, all the cuts meeting in the corners, the wood will come away clean. At this point the beginner is likely to meet with difficulties. Only practice will overcome them, so it is best to make the first work rather flat.

The background need not be absolutely smooth. It is preferable to let the tool marks show, but it should be clean, and of uniform depth, and from the margin of plain wood, which should always be left, it should be cut away in a curve, instead of at a right angle, like the ornament.

In flat work, it is permissible to stamp the background, using for this purpose a large iron nail, whose square end has been filed in parallel grooves each way, making a series of points. The ornament is now left standing in relief, ready for the modelling, which is done in successive steps, first removing the wood from all the lowest planes, observing that they do not become as deep as the

background, and then working back to them from the highest points, shaping the contours roughly, as suggested by the drawing. Not until this process is completed should the finishing begin. It is a great temptation to finish each bit as one goes along to see how it will look, but the work will not be uniform if this is done. When all is well roughed out, the tools are sharpened for the finishing process. The modelling is then gone over and smoothed up, the outlines trimmed where necessary, and, lastly, those little touches are given which accent the lights and shades. Where a strong shadow will add to the effect the outline should be undercut somewhat. By smoothing up, it is not meant that all tool marks should be obliterated, but that the work should be clean cut. Neither files nor sandpaper should be used, except on some small piece which is to be handled; in that case it is well to remove the sharp edges, but otherwise the crispness of surface left by the tools is far more expressive than the smooth finish of sandpaper.

The carving being completed, the object is put together, and is now ready for the finishing. If it is

## *Practical Points on Wood-Carving*

to be stained, there are a number of preparations on the market which are easily applied, but, whether coloured or not, wood-carving should never be finished with a high polish, as the reflected lights will destroy the effect of the work. Both oak and mahogany will darken with age, if one has the patience to wait. An application of equal parts of boiled linseed oil and turpentine will hasten the process, and will, if repeated, in time give a fine, hard finish, which nothing else equals.

In no other way is the increasing interest in the handicrafts more plainly shown than in the growing number of people who have taken up the art of wood-carving and in the improved quality of the work which is now being done. Many New York women have work in their homes which compares favourably with anything which can be seen in the collections in museums. A most interesting chest has recently been completed by Miss Hetta L. H. Ward, of Newark, N. J., as a gift to her brother, Dr. William Ward. As he is an authority on old seals and cylinders, the decorations have been taken from some of the most famous ones of Babylonia and neighbouring countries. The front shows two seals of the earliest Babylonian period, one of them containing the name of Targon I, whose date is usually placed at 8300 B. C., in which Gilgarmish, identified with the Biblical Nimrod, is giving water from a spouting vase to a buffalo. In the other Gilgarmish is fighting a lion.

The two ends of the chest are from Assyrian seals of about 700 B. C. and show the contests of winged

gods with the winged monsters which represent evil powers.

On the cover are Persian designs. One is from the famous seal of Darius, in which the king is seen in his chariot, killing lions. The other shows two winged monsters, supporting the divine emblem of the winged solar disk, while between them is the moon god. The borders are all of corresponding periods, showing cattle, monstrous genii, the sacred tree, the winged disk, palmettes and rosettes.

Another ambitious piece of carving has just been completed by Miss Emily Slade, who has recently built a summer home in Windsor, Vt. In the large hall is a reproduction of the stairway in Cluny Museum, Paris, for which she has done all of the carving. The newel post shows a female head and bust, ending in lion's paws, with acanthus scrolls, and the long string-pieces are heavily enriched with decorations of fruit and flowers, with ribbon festoons. Such a piece of work as this would have been considered utterly impossible for a woman to accomplish twenty years ago. Interest in wood-carving is not by any means confined to the younger generation alone. Many society women in New York have taken it up as a pastime, some of them well past middle life, and have accomplished surprisingly good work.

The Institute of Arts and Science in Manchester, N. H., has probably the largest and most enthusiastic classes in wood-carving to be found in this country. Its art section is endowed, and is unique in that all of the classes are open to any respectable person in the State, on payment of the yearly fee of three dollars, this being the only expense, except for tools and materials. A stranger who had the privilege of entering the homes of the city would be astonished at the number of pieces of beautiful carved furniture contained in them.

In closing, a word as to the healthfulness of wood-carving as an occupation may not be amiss. Like everything else, it can be overdone, but unless a person has some trouble which prevents standing, an hour or two at the bench every day will do a great deal to strengthen and develop the muscles of the arms, shoulders and back, as well as providing a pleasant mental stimulus, which is equally beneficial. It is a distinct advantage to any one to



SHAPING  
ILLUSTRATION FROM  
"PRACTICAL WOOD-CARVING"

BY ELEANOR  
ROWE



## *Recent Books on Wood-Carving*

have an interest in some work outside of the regular routine, and one which gives such tangible and satisfactory results deserves to become better known.

### **R**ECENT BOOKS ON WOOD-CARVING

A SERIES of examples of patterns from oak furniture of the Jacobean period is presented in Margaret F. Malim's "Old English Wood-Carving Patterns" (John Lane Company, New York). The publication is a large portfolio containing reproductions of facsimile drawings from rubbings, and is designed especially for teachers, students and classes. Thirty examples are shown on twenty plates. That reproduced herewith in reduced size is a pattern for a panel taken from a court cupboard, the strip at the side being an edging and that at the top from the base of a chair. The plates measure 9 x 13 inches, and are printed on stout paper, all folds being reinforced with cloth. Miss Malim writes in her introductory note:

"The amateur wood-carver who has learnt to handle his tools with some success is confronted with two practical difficulties: what to carve and how to carve it. It is of the greatest importance to get possession of good patterns suited to the capabilities of the carver. Of course, all workers should be encouraged to make their own designs as soon as possible, but many who are not good draughtsmen are often quite at a standstill for want of designs which they can copy or adapt. My own experience in holding carving classes has

led me to the conclusion that there is great demand for a book of simple, good designs, which may be of use both to teachers and to pupils who may wish to work on by themselves.

"In such classes there is a tendency to attempt too ambitious work, with such lamentable results as may often be seen in local exhibitions. It is the greatest mistake for a pupil who has had little or no artistic training to attempt to carve a design which involves much modelling. We cannot expect to find a well-trained eye and a highly developed sense of form among those who have had few opportunities of learning drawing or modelling;



ILLUSTRATION (REDUCED)  
FROM "OLD ENGLISH WOOD-CARVING PATTERNS"

BY MARGARET F.  
MALIM

## Recent Books on Wood-Carving



ILLUSTRATION (REDUCED)  
FROM "WOOD-CARVING DESIGNS"

BY MURIEL MOLLER

but wood-carving classes are an excellent means of training both eye and hand, if the instruction is carefully graduated.

"While I was wishing to collect a number of patterns at once simple and yet good and complete of their kind, it occurred to me that we have a store ready to hand in the old oak furniture of the Jacobean period. The craftsmen of that time confined themselves almost entirely to a flat form of decoration, and depended for effect upon good curves and proportions, intricate arrangements of intersecting lines and, above all, upon a most ingenious variety of gouge cuts and ornamental punch marks. These simple designs afford admirable material for training the eye and gaining facility in handling the tools. In most cases the carving is grounded out to any depth varying from one-sixteenth to a quarter of an inch, leaving the design in relief, though some instances will be found in the adjoining plates in which the design is merely incised. All the patterns given in this portfolio have been collected from genuine pieces of old oak furniture from various parts of the country, through the courtesy of the owners, who have given

me every help and encouragement in taking the rubbings."

Another publication along similar lines is issued by the same house under the title "Wood-Carving Designs." This quarto portfolio comprises thirty-one working drawings, on six sheets, measuring each 22 x 31 inches, by Muriel Moller. A foreword is contributed by Walter Crane. The drawings show panels, frames, portions for book-cases, oak chests, spinning chairs, medicine cupboards, fuel boxes, hall-seats, stick racks, etc. A sheet of drawings is added showing plans and photographs of furniture suitable to treatment with these designs. The drawing reproduced in reduced size, part of sheet number three, shows one of five small panels for an oak chest or hall-seat. Mr. Crane says in his foreword:

"Miss Muriel Moller is an accomplished carver in wood who has also had extensive experience in teaching the craft; but, as she is relinquishing the latter side of her work, it occurred to her that an endeavour to impart to others some of the results of her practice might not be unwelcome, and that a selection of working designs of her own, which have been actually carried out, would be acceptable to amateurs as well as those engaged in class teaching.

"Miss Moller is doubtless more accomplished with her chisel than with the pen, but, in drawing the sheets of patterns which fill the accompanying folio, she has had in view the need of a clearly defined outline of design for the purpose of tracing onto the wood for the carver and, beyond the main features, has not attempted sections, leaving the amount of relief to be illustrated by the photographs from the finished work attached to the designs.

"A useful feature is the sheet of the elevations to scale of executed furniture designs which accompany the patterns and indicate the position and relation of the carved work in use. It has been rather the bane of modern wood-carving to have



## Recent Books on Wood-Carving

been often conceived and worked without any relation to the constructive woodwork of which it must form a part.

"Three of the diamond-shaped panels were exhibited at our last Arts and Crafts Exhibition, and are admirable examples of Miss Moller's work."

A manual is provided by Eleanor Rowe in her volume "Practical Wood-Carving" (John Lane Company, New York). The author, who has been for twenty years manager of the School of Art Wood-Carving, South Kensington, and has already published the useful volumes, "Hints on Wood-Carving," "Hints on Chip-Carving," "French Wood-Carvings from the National Museums," etc., describes her latest work as "a book for the student, carver, teacher, designer and architect." The illustrations from photographs number 114. In addition fifty-five line drawings are reproduced of old and modern examples, including an original sketch by the late Randolph Caldecott.

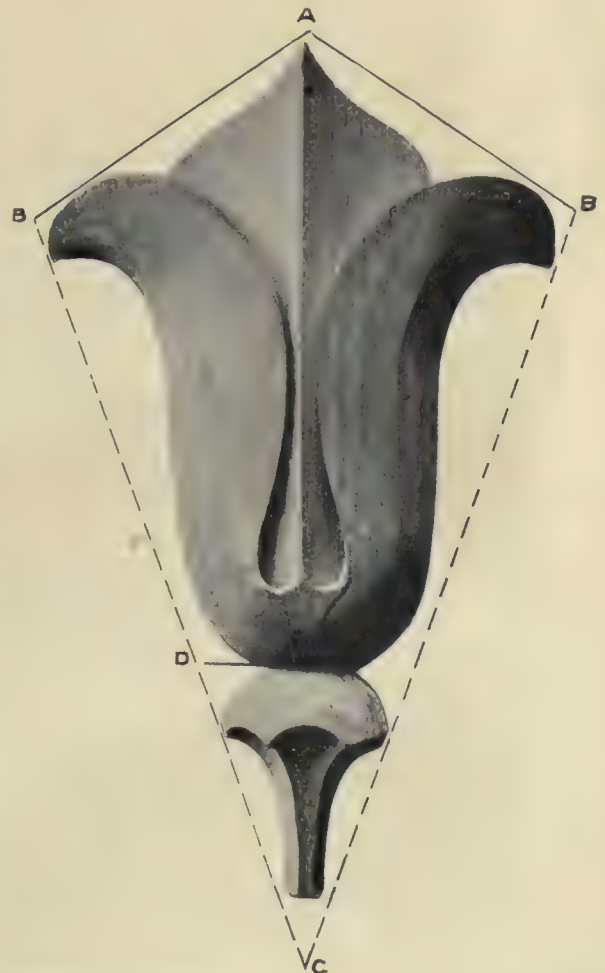
In the preliminary chapters full discussion is given of such points as the wood-carver's outfit, including bench, methods of fixing, tools, grindstone, etc.; the various woods used by the carver with the manner of mounting the wood; construction, including the use of mortise and tenon joints, mitre joint, preparation of panels, frames, stiles, rails, muntins, chests, stools, fireplaces, cradles, towel rollers, hymn boards, boxes, bellows, etc. The cuts produced by the various tools are explained in a chapter on "The Outcome of the Tool," consideration being given to the varieties known as the champfer, the V groove, the hollow, etc., with remarks on gouge cut patterns, French moulding and Italian styles. The author then describes the methods of flat carving and strap-work in low relief, explaining how the pattern is set out and the various ways of removing the ground, with special applications to panels, chest fronts, mouldings, overdoors, coffer, chairs, pilasters, pedals and boxes. In high relief an example of the five-lobed leaf is carried through progressive stages as is the trefoil, and undercutting and free ornament are explained.

With this introduction the author proceeds to a full exposition of tracery, symbolism and mouldings of the Gothic style, Renaissance and Jacobean mouldings, Renaissance carving in general, lettering, and pierced carving, adding a final chapter on "Treatment and Design." The book is provided with a glossary and indexes to illustrations and text. In her preface the author writes:

"The success of my two small handbooks, 'Hints on Wood-Carving' and 'Hints on Chip-

Carving,' has encouraged me to offer to the public a more comprehensive book on the subject, showing the evolution of wood-carving from the simple gouge-pattern to the elaborate Renaissance panel. My long connection with the School of Art Wood-Carving has given me exceptional opportunities of seeing a great variety of carving executed, and of observing the difficulties which beset the numerous students, for whose training I was in a measure responsible.

"The student who is compelled to learn wood-carving without the assistance of a master will find in this book, it is hoped, all the information requisite for beginning his studies. A series of illustrations is given showing the carver at work, as well as examples of carving in progressive stages. In addition to the practical work there are a number of illustrations of old carved work. The



TREFOIL  
ILLUSTRATION FROM  
"PRACTICAL WOOD-CARVING"

BY ELEANOR  
ROWE

## *The Exhibition of the Ten American Painters*

various points of interest have been indicated to the student, so that he may study the work of past and present craftsmen with more system, and consequently with greater profit, than is usually the case.

"The carver and the teacher who have already gained some facility with their tools will, it is hoped, find in the analysis of the old examples suggestions which may be further developed. The designer by being made acquainted with the practical details of the craft should understand better what effects may better be obtained by the wood-carver and what necessitates an undue amount of work. The architect, it is hoped, will be led to consider the simple styles of wood-carving, and be induced to include more carving in his buildings.

"I cannot accept the assertion that every carver must design his own work, or that the study of historic styles is unnecessary or cramping to the student's individuality.

"It has been impossible in the present work to arrange the examples chronologically, but it is hoped in a subsequent volume to treat the subject from the historic side. As an assistance to the student, a table is given on the classification of the English styles, covering the period of the old examples illustrated. It must always be borne in mind that the evolution from one style to another was very gradual, and that there was usually a period of transition, not infrequently of long duration. In some places the change took place much later than in others, so that there is often an overlapping of styles.

"Mr. Francis Bond in his 'Gothic Architecture in England' objects to the arbitrary classifications which have hitherto prevailed and there is no doubt that they are most misleading; but with the limited knowledge of architecture possessed by the average student of wood-carving, and the necessity of curtailing the classification, I have thought it better to keep, for the Gothic, to the popular nomenclature—the one likely to be familiar to the student. I have also included the popular names in the Renaissance period."

### CURRENT ART EVENTS

AN EXHIBITION of jewellery, ceramics, pottery, textiles and other handicraft products was held during the past month by the National Society of Craftsmen, in its galleries, in the National Art Club Studios, 119 East Nineteenth Street, New York. The results

of the exhibition were considered most satisfactory. The New York Society of Ceramic Arts held its annual exhibition at the same time in the National Art Club Galleries, and many persons took the opportunity to visit both exhibitions. The sales were good, and many new friends were made among the visitors.

The National Society of Craftsmen was started only last autumn. Taking a set of rooms in the Art Club Studios, it held its first exhibition there beginning December 3, 1906, and lasting two weeks. Of course, it met with the usual obstacles and difficulties of new enterprises. But in spite of the immense work of starting such an undertaking, it made an interesting showing of the products of craftsmen from all over the United States, its visitors were numerous and its sales were encouraging.

Since last December, the society has been slowly but evidently growing. It has added a number of new members to its list, and has now nearly two hundred professional workers in its ranks. About one-half of these are women. At its exhibition of last month nearly one thousand new objects of artistic handicraft were shown. The new pieces cover each field of work that was represented before, but there is an improvement in the quality, and some of the departments have been enlarged.

### THE EXHIBITION OF THE TEN AMERICAN PAINTERS BY DAVID LLOYD

THE customary formula for appreciating the shows of the Ten American Painters calls for equal parts of joyousness and light. In origin, the formula is supposed to be half Matthew Arnold, though this has not yet been fully determined, with a trace of the current idea of paganism. What made the pagan so joyous, short of being discovered and admired by the Christian world, is a question. But leaving the formula for any one who is qualified to analyse it, the Ten, though they should certainly be happy men, taking pleasure in their work, do not appear to intend that their canvases should all wear the smile that won't come off. For that matter, they are not so incessantly concerned with the sun; and, when they are, plenty of other painters are to be found represented on the walls of other exhibitions who know enough to come in when it rains. It is very nearly time for another formula, if we must have one.

Some of the joyousness, it may be, is to be laid to the credit of the visitor. It is the length that kills,



## *The Exhibition of the Ten American Painters*

as Stevenson said. The exhibits at the Montross Gallery this year just missed a total of thirty. The collection is in point of size like the suspenders Lincoln used to compare his opponent's platform to in political debate, neither too large nor too small. The visitor can look at it with some self-possession. The walls of the exhibitions that number their hundreds of entries stare the visitor out of countenance. If we were not thoroughly accustomed to large exhibitions by this time, we should never put up with them, except for special purposes supplementary to a first view. Imagine reading over a couple of hundred poems at a sitting or sitting through as many solos at the opera house! On Franklin's theory, apparently, that we must all hang together or all separately, the usual alternative is the one-man show, which has its obvious sanction and its positive welcome, but which has its disadvantages also. For in the aggregate it is cumbersome and dissipates the effect of personality. Moreover, this aggregate, the recollection of a season's train of one-man shows, falls readily of itself into distinctive groups. Can it

be that there are not another dozen men painting to-day who would be mutually agreeable? The Ten, so far from being conspicuous for an amiable assertiveness in banding together, as many people even to this moment continue to regard them, have merely pointed the way to the only satisfactory method for being seen and not heard in unseemly institutional wrangling. They deserve to be emulated in their adoption of the motto of the Trolls in "Peer Gynt"—to yourselves be enough.

The larger exhibition this year has had precedence in including two of the striking canvases of this group. At the Corcoran Gallery, indeed, they carried away the first and second prizes. Mr. Metcalf's *May Night* was reproduced in our March issue. It was hung to better advantage in the smaller gallery. It gives the aspect of moonlight that fills the chinks and spaces of the country with a cool quiet, or in the terms of the standing formula, an unaccustomed sun with the wicks turned low and the heat left out and a corresponding inability to bring the ether up to the required number of vibra-



FISH STILL LIFE  
PROPERTY OF COTTIER & CO.

BY WILLIAM M. CHASE

## *The Exhibition of the Ten American Painters*

tions per second for the usual colours. The air of ease is echoed in the disposition of the figures, trailing over the lawn or seated against the pillar, making the night out of doors habitable and secluded, and, for all the seductive touch of lamplight from within, the more inviting.

Frank W. Benson's painting *Against the Sky*, which, in turn, was marked out for especial attention by taking the silver medal at the Corcoran, has as an essay in light been regarded as of rather technical interest. In point of fact, one might think that this canvas should be of a decidedly popular order, bright noon colours dancing about a pleasing head that disregards them. Perhaps, though, the lady is not altogether unaware that the flaring background is becoming. At any rate the stiff breeze does not ruffle her gentle, good humour in the least. If this is a mere gleeful demonstration of skill with tube and brush, several things have happened by accident. Mr. Hassam's girl against the window is a companion piece in a different temper. Here is

sunlight practising scales. And it is pointed out that the lady's gown and hair and garden are painted in a similar fashion. This is confusing. Everybody knows that in nature a face stands out from its background like a brass knocker on a door; especially when there's music in the air visual images are sharp, the boundaries of form are material and distinct. So in this and in another canvas *The Bowl of Nasturtiums*, where the thin curtain behind the figure, also at a window, does not immediately adjust itself in the eye to the statutory three feet behind required by the Manual of Arms for Picture Exhibitions, Mr. Hassam is manifestly confronting us with a theory. What on earth can we do but have back at him with a formula? For my own part, I don't know that I quite appreciate why all visible surfaces, when represented with a brush, should be shown by a sort of cross-hatching. But when it is done, it is well that it be done splendidly. There was the instance of the sculptors of Assyria who insisted on endowing their bulls not only with



THE MUSIC-ROOM

BY CHILDE HASSAM





*Copyright, 1907, by N. E. Montross.*

CHARLES G. GLOVER PRIZE, 1907  
PROPERTY OF THOMAS F. COLE, ESQ.

AGAINST THE SKY  
BY FRANK W. BENSON

## *The Exhibition of the Ten American Painters*



SUMMER

BY J. ALDEN WEIR

wings but with five legs. The creatures of Egypt got along on four, but, at their own game, the Assyrian bulls are hard to beat.

Mr. Weir, who also lays on his colour in lines, showed an interesting girl against a rock. But he varies the process. He is apt to halt at the short separated stroke when it comes to face or hands. Such a combination of the two methods makes an interesting contrast with the sustained choice of one or the other. In Mr. Benson's girl against the sky and Mr. Hassam's girls against the windows we have a sense of the flesh. In Mr. Dewing's girls against the screen we go further to the prominence of bone, though this is not an affair of the brush. In the face of Mr. Weir's girl against a rock, we have,

perhaps, more of a surface only, the skin. Possibly these two modes of rendering are mutually destructive in effect and are not to be mixed. Yet Mr. Reid sometimes reverses Mr. Weir by reserving for modelling the flesh a use of a modified line stroke. Mr. Weir is pleased at times to lay aside the multiple stroke entirely, as in his deep-toned woodland idyll, *Early Morning*.

However much one may belabour the established formula, there is no gainsaying the fact that there is sunlight in Mr. Weir's more characteristic example entitled *Summer*. That is the difficulty in contradicting the formula; sunlight is so often found in these outdoor subjects. Here, to be sure, it is filtered through a screen of woods so that the





THE VIOLETS  
BY ROBERT REID

## *The Exhibition of the Ten American Painters*

whole scene is thrown into a cool, purple shadow. But no doubt if it were not for the sun there would be no shadow. It is the season when the poor whimpering hound trembles to keep awake and the maiden's busy fingers embroider four square inches of pansies in the course of ninety days. A transcript of a season partly overlapping this one, the time when new-cut hay gets itself incontinently drenched by thunder storms, is presented in Mr. Weir's *Landscape*. In this, too, the sunlight has to be admitted. There is enough of it to produce the sort of haze that Twachtman was fond of studying.

There was sun to be found in other corners. Mr. Benson's *Boats in Sunlight*, a view across an indentation of the shore taken from the beach, with the horizon high, might be held, and with some authority, too, from the title, a sheer study of the kaleidoscopic effect of light reflected from various

planes, unless one were obstinate enough to suggest its being a study in colour of small, choppy wave motion. Mr. Metcalf has painted two canvases by daylight in his delightful Johnny Cake Hill manner, the sunlight in one case falling over his shoulder to a hilltop oak in bud; in the other shining almost in his eyes through the interior of a second-growth woods. There was also a glimpse from the sea of the Cape Cod sand bluffs seen in a pearly cast of day with the sun low, by Edward Simmons. He was slimly represented. The rest of the exhibits, about half, though it be said timorously and in a whisper, were marked by the studio light.

Mr. De Camp in his portrait, *Sally*, paints with full sweep of his brush. He mixes vigour in his paint, and lays on with definite, outspoken grip. The *Woman Braiding Her Hair* is doing it with some force. One imagines that if after completing

her toilet she were to drop in for a cup of tea with the three ladies who are interesting themselves in the parrot in Mr. Dewing's canvas, *Le Jaseur*, her mere entrance would give them a nervous shock, which they would raise their brows and shrug their shoulders over for a week after.

Mr. Reid gives his figures vitality without quite the same insistence on fact. The work has a masculine sincerity and seriousness. It is assured, too, as from the touch of a brush that keeps itself incessantly in practise. Beyond this he seems to be always experimenting, alert for effects of pattern; interested as a worker in glass is



SALLY

BY JOSEPH DECAMP





NEW ENGLAND INTERIOR  
(UNFINISHED)  
BY EDMUND C. TARBELL

## The Exhibition of the Ten American Painters



Copyright, 1907, by N. E. Montross.

LE JASEUR

BY T. W. DEWING

sure to be in bringing the picture up toward the plane of the canvas for such decorative effects as the *Fantasy*; intent on carefully considered schemes of colour, as in the somberer cast of autumn leafage in this painting or the interplay across the spectrum of violet tones and the warm glow of lamplight in the painting here reproduced.

Mr. Chase contributed a still life, remarkable for a trait, rare in this sort of work, the air of ease with which the observation of minute niceties of effect is sustained. He showed also a landscape, *Flying Clouds*, and, as did Mr. Benson, a portrait. Mr. Tarbell's fine *Interior* was catalogued as "unfinished." One of the most interesting of the Ten, he exhausted his stock this year by his one-man show. This was all very well in itself, but it must not be allowed to continue or he will pervert the supposed principle I have assumed above to commend.

Mr. Dewing's three paintings carry the usual marks of his charm. His canvases are studied from a land where it is always afternoon and informal evening dress always *de rigueur*; where the furniture and the ladies are slim; where the ornaments of a room are kept stored away and displayed to view in Japanese fashion, singly or in pairs, only a few at a time; where panelled screens extend their panels in indeterminate series and a subdued and iridescent light makes its entry without windows, while a keen and poignant languor pervades the secluded air. In this delectable retreat no breezes ever blow, the sun remains obedient to the command of Joshua, the cares of hasty days never ruffle the even tenour of meditation or accidents interrupt the sprightly quiet of æsthetic pleasures; and here the eye becomes aware that the world is beautifully fashioned of mother-of-pearl and that, creation once complete, man was intended for repose.







MEDAL OF FIRST CLASS  
(PRIZE \$1,500)  
CARNEGIE INSTITUTE, 1907

THE BATH  
BY GASTON LA TOUCHE



## *Carnegie Institute, Pittsburgh*



CARNEGIE INSTITUTE, PITTSBURGH

FRONT ELEVATION

### *AMERICAN SECTION*

Copyright, 1907, by John Lane Company

## THE CARNEGIE INSTITUTE OF PITTSBURGH BY ARTHUR HOEBER

IT IS characteristic of American push and energy that a city of the size of Pittsburgh should, in a few brief years, develop perhaps the most important building in the world erected for the special purpose, in one section at least, of holding art exhibitions, and contain the most complete and spacious galleries, perfectly lit, well arranged, and of immense area. Andrew Carnegie's magnificent endowment of something like six millions of dollars has, it is true, made all this possible; but in all fairness it should be stated that the expenditure of this dazzling sum has been not only wise and discriminating, but it has cost no end of thought, of planning and of study of the requisite requirements, and to John

W. Beatty, the director of the art department, is due great credit for his care and application. Yet all this good fortune that has befallen Pittsburgh is not without its drawbacks, for it has resulted in a display so large, so bewildering, and so puzzling, as to send the visitor away overwhelmed with the very overabundance of the offerings.

Those who have visited the Paris Salon will recall the feeling of despair that comes over one in arriving at the great halls where is spread out a vast conglomeration of modern canvases. It is well nigh impossible to go away with any definite idea of the show, while great fatigue is sure to result.



HONOURABLE MENTION, CARNEGIE INSTITUTE, 1907  
THE OLD MILL

BY W. GRANVILLE-SMITH

## *Carnegie Institute, Pittsburgh*

Such, indeed, are the conditions this year at Pittsburgh, with the exception that the poor things one sees at the Salon seem to have been left out and only good is offered. But it is possible to have too much, even of a good thing. There is such a condition as an embarrassment of riches. Thackeray used to tell in his "Vanity Fair," how even the King occasionally, glad to escape the formality and ceremony of state dinners, liked to sit down now and then to a leg of mutton and some cabbage! The longer the critic goes about visiting picture shows, the more he comes to the conclusion that a small number of canvases produce greater satisfaction; that they are more easily digested and give keener joy in the contemplation. One is almost inclined, such is human perversity, to resent what seems like the very arrogance of wealth that has made this enormous display possible. Furthermore, one is impressed with the fact that there is a limit to the human mind and eye which can take in only just so much and then become, by reason of overwork, incapable of pursuing their functions.

One may imagine the despair of the jury in seriously endeavouring, out of these five hundred canvases, to choose prize winners. Three medals, three honourable mentions, out of this vast exhibition! Of course, there were many who were ineligible by reason of previous awards, because of time limit and, the unbusinesslike methods of artists being remembered, because of improper filling out of blanks. Most of the contributors, with an eye to these distinctions, sent in enormous canvases. Never has an American exhibition seen so many big pictures, few of which would be possible to hang on the walls of the ordinary drawing-room. The awarding of prizes was no easy task. When did it ever meet with entire approbation? This, perhaps, is not the moment to enter into a discussion of the subject and so we may tell of the results of this body of prize givers, which, to be frank, consisted of a most distinguished lot of men and women, among the first in the painters' craft. To the Frenchman, Gaston La Touche, then, went first prize, for his *The Bath*, a monstrosly clever performance, not over-impressive, somewhat shallow, but of a colour scheme that made an unmistakable hole in the wall and may not be escaped. Here is a woman putting on a garment. She is nude and stands beside a Sedan chair near which are a Satyr and a Cupid. What it all means perhaps M. La Touche knows—the present reviewer does not. The man is highly artistic, however, has attracted great attention in Paris at the various shows and occasionally rises to high flights of poetry

and colour. We do not think he has done so in this. The sobriety of Thomas Eakins, winner of the second prize, stands out in startling contrast. A critic says of him, "he is long on psychology, but short on colour," which is clever and expressive. It is a portrait of Professor Leslie Miller that secures this distinction and it is most characteristic of Eakins, who is a sturdy workman, in deadly



THE MAID OF  
HONOUR

BY JEAN FRANCOIS  
RAFFAELLI





MEDAL OF THE SECOND CLASS  
(PRIZE, \$1,000)  
CARNEGIE INSTITUTE, 1907

PORTRAIT OF  
PROFESSOR LESLIE MILLER  
BY THOMAS EAKINS

## Carnegie Institute, Pittsburgh



WOMAN WITH  
WHITE GLOVE

BY LUCIEN SIMON

earnest, and capably trained as a craftsman. The third prize is the most inexplicable of all and goes to a Polish lady, Olga de Boznauska, of Cracow. Her picture is of a seated lady in black with a big hat, her hands clasped. These hands are more or less painted in detail and are well lit, but the face, presumably in the same lighting and surely of greater import, is misty, vague and almost lost, the detail being as if seen through several veils of filmy stuff. It has a certain charm of not too clean colour, but it is in the nature of some experiment not yet completed. More comprehensible is the lovely portrait by Maurice Greiffenhagen, also of a lady in black, that gets one of the honourable mentions and which is delightfully frank and human in the painting, besides being well drawn and constructed and having something of the semblance of flesh and bones. To Walter Granville-Smith goes another honourable mention, for his *Old Mill*, a large picture that only narrowly escaped the prize at last

year's Academy show in New York, but was more successful the following summer in the display of the Worcester Art Museum, where it received official recognition at the hands of the jury. It is a poetic composition, of a most difficult theme, capably rendered in agreeable colour and is full of artistic significance. The third mention goes to Lawton S. Parker, of Chicago, for his *An English Girl*, likewise a portrait—for the portraits seem to have found favour this season—wherein there is a pretty young woman seated by a mirror in which her figure is reflected. This is broadly painted, with considerable certainty of brush work and is an excellent performance.

Thus, disposing of the prize winners, we may welcome the foreigners first of all, as strangers within our gates. There is a long list of them and many of them are most distinguished. *Place aux Français*, then, and to Paul Albert Besnard we take off our hat for his *Portrait of My Children*, not a new work, but one of great artistic merit. Here is an interior wherein are four children and three adults, painted in a masterly manner, with rare appreciation of values, charm of colour and naïveté of arrangement, by a man who knows his *metier* from the ground up. The canvas is not surpassed here. Lucien Simon, the prize winner of last season, has a portrait of a *Woman with White Glove*, that is admirable, and again we have a trained craftsman with something serious to say, saying it with rare ability. Just a portrait this, but in addition, a human document. Jean François Raffaelli, who must be classed with the Gauls, has a delicious figure of a beautiful young *Maid of Honour* seated in a church, waiting, which he has rendered with all his daintiness of touch, his vibrating colour scheme, indicating, as is his wont, clever character sketches in the background. Charles Cottet has a triptych of some fisher people, a *Farewell Feast*, with a part devoted to *Those Who Remain* and another to *Those Who Depart*. It is impressive, full of pathos and has the true ring. The man knows these toilers, knows his Breton peasant, his ways and life, and he puts it all on his canvas without any suspicion of the perfunctory, avoiding those pitfalls into which so many of his profession stumble when they have made their fame and there come the demands of the public, for Cottet is sincere and invariably artistic.

René Billotte, of the jury, has a large landscape, *Moonrise at the Quarries of Argenteuil*, disclosing great knowledge of construction and, over a somewhat prosaic theme, he casts a glamour of poetry, with the tender tones of evening and a rising moon,





HONOURABLE MENTION  
CARNEGIE INSTITUTE, 1907

PORTRAIT OF MRS. MAURICE  
GREIFFENHAGEN  
BY MAURICE GREIFFENHAGEN

## Carnegie Institute, Pittsburgh



PORTRAIT OF MY CHILDREN

BY PAUL ALBERT BESNARD

all painted with simplicity and directness. Some few of the Impressionists are represented, with canvases familiar to New Yorkers, among them being Renoir, Monet and Boudin, and there is Joseph Bail, with an enormous *Bakery at Pontivy, Brittany*, that is monstrously clever, but seems an echo of the dealer's gallery, a direct appeal to the new collector, who is liable to be carried away by dexterity and tricks of painting, and among these better efforts this work is by no means impressive. A name new to us is Jean Adolphe Chudant, who has two original landscapes, moonlight effects, decorative and pleasing, and André Dauchez is forceful with a realistic *The Highroad*, brutal in colour, perhaps, and not overtrue in values, but effective just the same.

There are interesting contributions from Germany, notably by Arthur Kampf, of Berlin, whose violinist at *Rest* is most entertaining. Here a man

is seated in a room, his instrument under his arm, his hands clasped between his legs and his head turned to the right with a quizzical expression. It is all brushed in with consummate knowledge, the colour, while somewhat dark, being amusing and the arrangement of light and shade well managed. Surely this work merited serious consideration for one of the prizes. A Franz von Stuck, *Saharet*, is commonplace, but Stuck is proverbially an uneven painter. Heinrich Zügel is more entertaining with his *Heath at Lueneburg*, wherein he has diffused his light in a remarkable manner, fairly

bathed his landscape with it, and all is rendered in his usual broad way. A powerful work is by Adolf Fischer-Gurig, whose *View of Town Hall in Emden* is an effective bit of work which merits serious consideration for its fine architectural rendering and its general effect, and another excellent canvas is by August Fink, again an architectural effort, *Evening at Gruensee, Bavaria*. Max Clarenbach has a large canvas with a church and snow, one of the noteworthy contributions to the show.

The Englishmen have contributed freely and make a brave showing, the Scotch and Irish being strongly in evidence. Here is John Lavery, another prize winner in previous years, with a fine pair of portraits, one of a lady on horseback; Stanhope Forbes, a Royal Academician enjoying popularity at home, whose work, however, is largely of the illustrative sort; Henry Tuke, Frank Brangwyn and Frank Bramley, all well represented, while





HONOURABLE MENTION  
CARNEGIE INSTITUTE, 1907

AN ENGLISH GIRL  
BY LAWTON S. PARKER

## Carnegie Institute, Pittsburgh

Alexander Roche has a pleasing portrait of his young wife. George Henry has a charming, simple portrait of a lady seated, with a bit of china in her lap, hence the title, *China Kiln*. H. H. La Thangue has a large composition—it would have been just as effective a quarter of the size—*Harvesters at Supper*, wherein a lot of men and women are gathered about a fire, the light effect of which is strikingly brought out. Arnesby Brown's *September* is of colour charm and well composed. Moffatt P. Lindner, in two marines alongshore, is most agreeable in colour and happy in his theme. The work of George Pirie, the Scotchman, is of such modest proportions that it is likely to be overlooked, but it is worth consideration just the same, in its artistic quality and charm of colour. He has two

small panels of some oxen and hounds, sketchily rendered, but of serious result, and Arnold Priestman, in his *A Yorkshire Moor*, if a trifle tight in the handling, gives a fine sense of space, light and atmosphere, the country stretching away for miles and the canvas being seriously thought out, while the man's feeling for nature is unmistakable. Somewhat chalky, but decorative in a colour way, is Charles Sims's *The Kiss*, which is well drawn, too, while Alfred East is disappointing in his large *Returning from Church* of some people in the rain. Julius Olsson again demonstrates his sterling ability to paint the sea, his large *Fury of the Gale* being beautiful in colour and of quite remarkable knowledge of wave forms.

John S. Sargent, with his great portrait of the four doctors, Welch, Osler, Halstead and Kelly, a work painted for the Johns Hopkins University in Baltimore, leads the Americans. The canvas is familiar now, having been shown in Washington, and Cecilia Beaux has a group of ten portraits, including her *Ernesta*, the little child with the nurse. While it did not need this showing to establish Miss Beaux's high place among modern workers, it is nevertheless agreeable to see it and it emphasises her capacity, artistic excellence and splendid technical endowment, for one may not look at her display without being impressed at her skill, taste and excellent painting. When her theme is woman, we know of no one who quite approaches her in the realisation of the fine feminine qualities with which she renders her sitter, and her colour invariably is most appetising. It is an unqualified delight again to linger over John W. Alexander's portrait of Mrs. Wheaton, in which he has caught the pathos and refinement of gentle old age, the work being such an



REST

BY ARTHUR KAMPF





PORTRAIT OF MRS. E. B. WHEATON  
BY JOHN W. ALEXANDER



SAHARET  
BY FRANZ VON STUCK





THE EQUESTRIENNE  
BY JOHN LAVERY



PORTRAIT OF  
THE HON. MRS. FREDERICK GUEST  
BY JOHN S. SARGENT





PORTRAIT OF  
GROVER CLEVELAND  
BY WILTON LOCKWOOD

## Carnegie Institute, Pittsburgh

intimate glimpse of his subject, that one feels almost a delicacy about intruding in the room. The pose of the figure is natural and unaffected, the quiet colour scheme is entirely fitting and the artist seems to have been genuinely inspired with his theme, painting with enthusiasm, directness and power. Of Mr. Alexander's fine decorations, that greet the visitor as he enters the Carnegie Institute, we shall have occasion to speak in a later paper.

Of the other portrait painters, canvases by Frederick MacMonnies easily demand first attention, if for nothing else, as the work of a man who is considered one of the first of living sculptors. That a sculptor should be able to lay aside his modelling tools and make so remarkable a performance in painting is in itself a wonder, but these canvases challenge the most serious consideration, not on that score, but as really among the fine things here. The unusual brushwork, the fine sense of colour and the brilliancy of the achievement are all astonishing. Robert Henri

has a charming portrait of his wife and Wilton Lockwood has his remembered portraits of John La Farge and Grover Cleveland, while Irving Wiles has one of a lady in profile that is of rare refinement and technical excellence. Robert W. Vonnoh has painted his wife, the sculptor, Bessie Potter, as has William M. Chase, and J. Alden Weir has several portraits as well as work in other directions, while all of the foregoing have been seen before. One meets familiar canvases from Abbott H. Thayer, George De Forest Brush, Miss Cassatt, Hugh Breckenridge, Thomas W. Dewing and Whistler, along with Abbey, Benson, Henry S. Hubbell and Frank Duveneck, and Gari Melchers has here a group containing many of the pictures he had recently at the Philadelphia Academy of Fine Arts.

The landscape men are strongly in evidence, such painters as J. Francis Murphy, Henry W. Ranger, Robert Reid, William A. Coffin, Leonard Ochtman, E. W. Schofield and Dwight Tryon being adequately represented. Emil Carlsen has a large *The Sands at Ogonquit*, that is of rare delicacy of colour observation, being a simple theme of sky, sea and earth, but so seriously rendered as to call for much praise. The beauty of the opalescent tones, the subtlety of the modelling of cloud forms, the play of light on sand and sea, and the technical excellence of the canvas are all unusual and disclose a nice appreciation of the world out of doors, while the picture is delightfully decorative and full of air. Willard L. Metcalf has a dreamy moonlight, full of poetry, a poetry that seems to permeate the entire canvas and affects the spectator, and Childe Hassam attempts the same effect with much success in his *The Old House*. Note should be made of Everett L. Warner's agreeable *Brooklyn Bridge in a Snowstorm*, and of Charles H. Woodbury's fine *The Bark*, with its great expanse of open sea and fine sky. With mention of William A. Coffin's agreeable *The Oaks*, than which he has done nothing better, this review must close, though it is admittedly inadequate to describe all the offerings in this large exhibition, throughout which a feeling of sanity and seriousness seems to prevail, with evidence of a healthy desire on the part of the men to evolve from nature something of its beauty, poetry and sentiment. It remains open until June 13.

A. H.

Pittsburgh's first Carnegie Institute was completed and dedicated twelve years ago. The new Carnegie Institute is the final development of an offer made by the great ironmaster twenty-six years ago.



IN PROFILE

BY IRVING R. WILES





THE GREY GOWN  
BY J. ALDEN WEIR

## *New York Society of Ceramic Arts*

### FIFTEENTH ANNUAL EXHIBITION OF THE NEW YORK SOCIETY OF KERAMIC ARTS BY EVA LOVETT

THE Fifteenth Annual Exhibition of the New York Society of Ceramic Arts, lately held in New York, at the galleries of the National Arts Club, on Gramercy Square, was noticeable not alone for the higher class of exhibits over those of former years, but for the number of new exhibitors, either members of the society, or who had been invited to exhibit with them. There was work shown in original lines and of most interesting character, making the exhibition a valuable lesson for students of the ceramic art, and for laymen, alike. This is distinctly in the line of the aim of the Society of Ceramic Art, which aspires to raise the quality of its work, and to encourage attempts in novel lines, experiments in colour, texture and shaping.



VASE

BY MISS MAUD M. MASON



VASE

BY MISS MAUD M. MASON

That the society is having wide influence in developing high-class work in overglaze, there is evidence in the number, variety and beauty of pieces of this character. In a large case against the west wall were specimens from the studio of Miss Maud M. Mason, president of the society, who left for a sketching tour through Holland, the day after the exhibition was opened. Variety of design distinguishes her pieces. A tall, straight-sided vase had a landscape, the dark trees standing out against the soft, pale light behind them. A low basin with apple blossoms on a dark background, and a flush of colour on the inside, was artistic in shape and design. A biscuit jar in pale green and black, its pattern on geometrical lines; charming narcissus flowers standing up on a tall, pale green vase; a tansy pattern in orange tints, on another jar; brilliant birds on jars and plates, and jars decorated



## *New York Society of Keramic Arts*



TEA SET

BY MRS. A. B. LEONARD

with decided blues and greens in stiff patterns, showed immense variety.

Enamelling in colour and a skillful use of gold marked the exhibit of Mrs. Anna B. Leonard. A tea-set of white with a rose design in gold was finely finished, and so was a teapot done in bronze, green and gold, while fruit bowls and platters and plates in blue, green and many-coloured enamels showed elaborate and handsome designs, and an accurate judgement in colour. Mrs. Sara Wood Safford had a breakfast and a luncheon service, the one in white, with delicate lines of silver for decoration, and the other pale green and silver, of a similar style.

Miss Caroline Hofman uses strong colours, beautifully put together. A plate with a pattern of blue leaves, and red and gold carnations, was striking, and so was a bonbon box with an orange flower on its lid. Mrs. S. Evannah Price showed nice workmanship on a set of plates with a gold border; a dull Chinese blue tea-service with Persian border, a bowl with nasturtium design, and a tall vase with ships in grey and yellow. Miss Dorothea Warren uses gold and color in Persian and Italian patterns. A punch bowl was covered on the outside with a trailing vine in a delicate Persian pattern in pale tints. Peacocks were combined with flowers, in yellow, green and violet, on a platter. Abstract patterns were noticeable in Miss Elizabeth Mason's pieces. Blue was combined with white in geometric designs, black with green, yellow with gold, two shades of blue on a bowl, and green and red, on another bowl.

Miss Helen Walsh showed much work in similar

designs. She had a chop plate in white and gold, service plates with fine cream and other pale tints in the centre, and borders of gold and colour. A large plate had a white chrysanthemum on a light green background, a tea-jar of blue and grey had orange in the border, a tall vase of olive was edged with two shades of blue, and orange and green were combined in the border of a bowl. Miss Etna S. Christianson made a skillful arrangement of gray-blue and deep blue on a bowl, and had a cherry border of quaint design on a plate, while a set of cups and saucers were decorated with a pattern in blue, and a tall vase had a design of narcissus and leaves.

Miss Catherine Sinclair most effectively com-



BISCUIT JAR

BY MISS MAUD M. MASON

## *New York Society of Ceramic Arts*



CERAMICS

BY MISS ELIZABETH MASON

bined orange lustre and gold. Her designs were usually of nature forms. A high vase had tall lilies, and a soup bowl and teacup and saucer had a conventionalised pattern resembling leaves. This was in white and gold. A bowl in blue and gold was of good design, and so was a plate decorated with a geometrical pattern in blue and brown. A prettily tinted tea service in pale fawn with gold-leaf pattern came from Miss Margaret Armstrong, and gold colouring was shown by Miss Minna Mienke, on a chop plate with gold and salmon border, and some blue cups. Miss Mary M. Hicks had grey ramikins trimmed with blue flowers, and a pitcher with a border of lemons among leaves. A tall vase by Miss Hicks had long grasses coming from the base, on a background of red. Mrs. E. M. Rollins had some odd colour designs in dark greens and blues on a tea-set and chop dish. Mrs. C. W. Rosegrant showed good colour combinations in red berries and green leaves on light brown, and on bowls, one with abstract design in several colours and one of black on cream.

Mrs. J. Hibler made use of high lustre gold and yellow brown lustre with fine effect on a salad or fruit bowl, which had a pattern of oranges and green leaves around it, and a tea-jar with a border of quaint little houses and trees, whose cover is plain gold. Mrs. S. N. Waterfield gets her effects in pale colors, violet, light blue and grey, with morning-glories, trees and leaf designs. Mrs. S. V. Culp, whose place was burned at the time of the San

Francisco earthquake, sent from her reestablished kiln at Berkeley a tall vase in varied greens. Miss Frances H. Marquand, of New York, had a salad bowl with mayonnaise bowl and plate, the set with a deep grey border showing off an overborder of nasturtiums and leaves.

Large plates by Miss Henrietta Barclay Paist had broad colouring and cleverly drawn designs of goldfish, dolphins and flying geese, and delicate touches of black with grey tints were on a coffee-pot by Mrs. E. B. Proctor.

Examples of enamelling work on copper were displayed in a separate case, where Otto Uhlman, of Taunton, Mass., had some delicate and beautiful painting, showing fine lustre, of a head of Beethoven and a picture of "The Princess and the Frog," of Grimm's fairy tale. Some exquisitely tinted miniatures were shown in the same case, and two necklaces of silver, set with paintings of flowers on metal, and a larger painting of a parrot with gorgeous plumage set in a frame. Artists represented here are Miss Helen Keeling Mills, Miss Catherine Folsom Jamison and John C. Gillet.

A number of potters, of whom several belong to the Society of Ceramic Arts, also exhibited. Some pieces from Charles Volkmar displayed his recent work in the new French "Flamme" style, now in great vogue in Paris. Two bottle vases, done by the reduced copper process, had a natural glaze in light green, but by the introduction of certain gases in the kiln, the surface had become mottled or





CERAMICS

BY MRS. S. EVANNAH PRICE



CERAMICS

BY MISS CATHARINE SINCLAIR

## *New York Society of Ceramic Arts*



CERAMICS

BY MRS. A. B. LEONARD

clouded with red, purple and blue, intermingled. One vase shaded from sepia into red and purple, another red shaded into peachblow at the top. From the kilns of Mr. Volkmar were also mantel tiles with goldenrod as a motif against rich dark green. Misses Elizabeth Hardenberg and Edith Penman, who won honourable mention at the recent Boston Exhibition, had a variety of vases and bowls in hand-wrought pottery. One had blue flowers against dark green, another of green glaze, a boat motif, and still another a leaf pattern. These were shown in Boston. They had several tall vases with the lustrous metallic glaze, a loving-cup and covered jar, with deeply incised pattern. The Clifton Art Potteries sent a variety of vases of crystal patina finish, where the "drip" of a paler colour falls over the darker, or that of a darker over the lighter colour, producing singular but delightful effects on vase and jar. The colour combinations were of a wide range, such as pale red over brown, blue over green, or green over blue, or cream and other very pale tints over blue, red or green.

Frederick E. Walrath, a pupil of the State School at Alfred, N. Y., displayed his versatility by work in many directions, and had not yet, apparently, adopted any one special style for his own. He had vases which showed the "drip" in several combinations; again, he had vases which displayed the crystalline finish, so famous in the porcelains of Mrs. Adelaide Alsop-Robineau. He had experimented in the French "Flamme," and showed results both interesting and artistic. He also showed pieces with the crackle finish like Dedham ware.

Some quaint little vases of hand-wrought pottery with a high metallic and burnished copper finish were by Miss F. Macdaniel, of Garden City, N. Y. An odd shape with three openings at the top suggested Indian ware, and had for decorations tiny punctures over the ware. These pieces, although very dark, fairly glowed with iridescent colour, the metallic lustre was so high. A variety of Russel Crook's animals, of the queerest shapes, like dream animals, and his peculiar salt glaze finish, appeared on tall and short jars and vases. Bears, elks, lions, lynx and herons were on the dull blue grounds.

A few odd but extremely artistic pieces came from Miss Harriet F. Clarke. This wrought pottery had a dark finish, and for decorations there were groups or borders of figures around the tops of the jars and bowls which suggested friezes of old Greek temples, and were of men and women dancing, playing musical instruments, gathering grapes, and the like. A dull matte finish was on these pieces, and the figures were well wrought and finely cut. The ware is new and most distinctive.

Specimens from the Markham kilns at Ann Arbor, Mich., were of bowls and vases covered with curious forest and autumn leaf effects. The colours were soft, yet brilliant, and artistically mingled. There were copper bronzes, greens, browns and olive greens, combined with reds, yellows and orange. The suggestions of patterns through the colour are most tantalising, and one might trace the veins of leaves and forest vistas. Mrs. Anne Gregory Van Briggles had a few pieces of her well-known ware in tall vases, the fine shapes and good





CERAMICS

BY THE MISSES PENMAN AND HARDENBERGH



INDIVIDUAL LUNCHEON SERVICE  
IN CELADON GREEN AND SILVER

BY MRS. SARA WOOD SAFFORD

## *New York Society of Ceramic Arts*



CERAMICS

BY MISS HELEN WALSH

colouring always attracting notice. Among the wares of other notable studios were some pieces from Newcombe College, the deeply indented patterns appearing on pitchers, candlesticks, rose-jars and vases, and bearing the names of Joseph Meyer, Sarah Irvine and Henrietta Bailey.

A collection of Grueby ware in faience runs the gamut of dull blues, greens and shaded browns. One big blue jar had an indeterminate pattern of a flower under the glaze. The Dedham potteries displayed their unmistakable blue and white ware with crackle finish, the motifs of the decorations being butterflies, rabbits, dolphins, turtles, lobsters and dogs.

There were a covered dish, mugs and many plates of different sizes, all with conventionalised designs in blue on white, of an individual tint and satisfactory shapes. The Handicraft Guild of Minneapolis had a collection of vases and jars with the dull matte glaze in browns, greens and blues.

A number of artistic garden tubs were from the studio of Mrs. C. Poillon. Miss Mary Chase Perry, of Detroit, Mich., displayed a large variety of tiles, the colours being clear, soft and mellow, the patterns in great variety and of different sizes. Ivory and brown, brown and green, robin's egg blue, were some of the combinations, while birds, leaf

and forest forms and geometric patterns were used.

After the style of the Della Robbia were some large pieces of artistic clays from the Atlantic Terra Cotta Company, such as have lately been used in outdoor decoration of buildings, and are in the façade of Dr. Parkhurst's church, in Madison Square. The colouring was bright and pure in these pieces, which seem well adapted to such service.

A fine collection of old Persian, Italian and Turkish plates and jars were loaned by the Kelekian Art Company, and added to the attractiveness of the exhibition. Some of the specimens, with intricate patterns and marvellously soft and fine colouring, were several hundred years old, and came from Damascus, Rhodia and Bokhara.

The lately elected officers of the New York Society of Ceramic Arts are: President, Miss Maud M. Mason; first vice-president, Mrs. A. B. Leonard; second vice-president, Charles Volkmar; third vice-president, Mrs. Sara W. Safford; recording secretary, Miss Elizabeth Hardenberg; corresponding secretary, Miss Helen Walsh, and treasurer, Mrs. A. F. Sherman. Chairmen of standing committees: Of arts, Miss Edith Penman; of eligibility, Miss C. Hofman; of finance, Miss Elizabeth Mason, and of printing, Miss Etna Christianson.



## Current Art Events

### CURRENT ART EVENTS

THE CORCORAN GALLERY OF ART makes announcement that the trustees have determined to hold a second exhibition of contemporary American oil paintings in December, 1908, or early in the year 1909.

THE PENNSYLVANIA ACADEMY OF DESIGN reports the remarkable record of 3,994 visitors for its recent water colour exhibition. Twenty-six sales were also made. It is interesting to note that Gari Melchers was the purchaser of Frederic Nunn's *Independence Hall*.

AN INTERESTING use of an ox-yoke is shown in the photograph here reproduced of a well designed by J. Ward Stimson, at Redding, Conn. A broad

base and steps surround the projecting rim of the well proper, the incline being mounted with sod. The projecting wall of the well is built up somewhat on the lines of a Pueblo vase with shoulder lines and a spout, narrowing slightly to the top. The mortar was stained a blue green, which has blended pleasantly in tone with the moss. Two young forked saplings were peeled and their bases set firmly into the stonework. The four ends of the forks were then forced into the holes of the ox-yoke, which ordinarily hold the two collars. The ox-ring was thus suspended in place to support the pulley. The entire device is firm and durable and pleasantly appropriate to its farmhouse surroundings.

THE KENNEDY FREE LIBRARY at Spartanburg, S. C., has been holding an exhibition of paintings and applied arts, which has been visited by people from various parts of the State, and some from North Carolina and Georgia. Art magazines were placed on the tables of the town library and special lectures were given by professors of the two local colleges. A limited number of free tickets were distributed among the pupils of the public schools, to stimulate their interest, and every effort has been made to promote the success and the value of the exhibition, which it is hoped may be repeated next year.

THE ART INSTITUTE OF CHICAGO is holding its nineteenth annual exhibition of water colours, pastels and miniatures by American artists. There are over 420 entries, the exhibition remaining open until June 16.

THE BROOKLYN MUSEUM OF ARTS AND SCIENCES has placed on exhibition the collection of Chinese porcelains loaned by Col. Henry T. Chapman.

DANIEL CHESTER FRENCH is completing a seated heroic statue of the late Senator Hoar for the Court House in Worcester, Mass.

THE AMERICAN WATER COLOUR SOCIETY has been holding its annual exhibition at the Fifty-seventh Street Galleries, New York.



Photograph by Elizabeth G. Curtis

WELL WITH  
OX-YOKE

DESIGNED AND EXECUTED BY  
J. WARD STIMSON

## Orlando Rouland

### THE PORTRAIT ART OF ORLANDO ROULAND BY CARLETON NOYES

IN APRIL of this year, at the Clausen Galleries on Fifth Avenue, were shown a highly significant and diversified group of portraits. They were the work of a young New York painter, Orlando Rouland. For several years past, Rouland has been represented in the exhibitions in New York, Philadelphia, Pittsburgh, St. Louis, and recently in Washington, by one or more canvases; and these portraits have won general recognition as the work of a serious and accomplished painter, who also has something to say. But the individual canvases, though revealing a new and distinctive personality in portrait painting, could not separately afford an idea of his versatility as a painter and of the unusual range of his power of interpretation. The "one-man exhibit," like that at the Clausen Galleries, bringing together a number of different examples and presenting thus his work as a whole, furnishes a basis of comparison, discloses the variety of his subjects and of his method of handling, and offers material for a discussion of the total scope of his art.

The measure of a painter's art is fixed by two considerations. The first standard by which his work is to be tried is his ability to paint. Finally his art is measured by what he has to say.

The two considerations are not entirely distinct and separate, though they are sometimes made so; the first is subordinate to the second, as means is to an end. A painter, who judges a picture, throws the emphasis upon the qualities of its technical execution.

An outsider, who "knows nothing about art," searches the work for its possible meaning to him. The appreciator, understanding something of the painter's language and demanding also the satisfaction of his own need of vital experience, recognises that the effectiveness of a message is limited by the artist's power to utter it. But he recognises further that the rhetoric of painting is not the final thing; as tried by his own ulti-



PORTRAIT OF PERCY MACKAYE  
OWNED BY PERCY MACKAYE

BY ORLANDO  
ROULAND





PORTRAIT OF THOMAS A. EDISON  
BY ORLANDO ROULAND





## Orlando Rouland

mate needs, the purpose and end of art is expression.

A portrait at its best is the expression of personality. But the art of portraiture, like all other art, is conditioned by certain limitations. There is, first of all, the artist's responsibility to his sitter; his work is bound by obligations to the objective fact. The portrait must be a likeness: otherwise, it may be a figure study or an arrangement; it is not truly a portrait. Then a portrait, as with all painting, must be a pleasureable thing to look at; it must fill a certain space agreeably; and by the

balance of its composition, by the rhythm of its lines, by the woven pattern of accordant or contrasting masses, by the pitch and harmony of its colour, it must caress the eye and satisfy the mind. These are the means by which the artist is enabled to convey his message; and any judgement of his work will necessarily reckon with these elements, questioning the degree in which he has met the requirements of his craft.

Different portrait painters, according to their several interests and capabilities, fulfil one or another of these conditions. And their work achieves a certain currency as art. One man, faithful to the external fact, presents a literal likeness—the sitter as he sees himself in the glass; and he is content with the record. Another elaborates the accessories into a splendidly decorative piece; thus in the usual fashionable portrait, the accent is thrown upon material—the superficial distinction of men, the physical beauty of women, the sumptuousness of costume. But the big men in art have always recognised *something behind*. Within the inert material object before them lurks a living spirit which leaps out to meet them and quickens them to the act of expression. In portraiture, it is not the sitter as a mere face and figure that makes the final significance of the work; the external aspect of the man is but a symbol and manifestation of the “aspiring original within.”

In our approach to a portrait, therefore, we seek in this record of external aspect an expression of personality. We reckon with the painter's technique—his ability to draw, his feeling for colour, his sense of decorative relations—not as the evidence



JULIA MARLOWE AS “OPHELIA”  
(SKETCH)

BY ORLANDO  
ROULAND

## Orlando Rouland



PORTRAIT OF MRS. ROULAND

BY ORLANDO ROULAND

of his skill as a painter but as the instrument of expression which he employs for the greater purposes of his art. His skill as such we may leave with him. Our concern as appreciators is to note the degree in which he has turned his skill to the uses of efficient utterance. A portrait is the exposition of a personality interpreted by a personality. The sitter counts for much; his individual character is the basis of the work. But the portrait is the expression also of what the painter thinks and feels about him; and in the act of recording his impres-

sion, he reveals himself. What traits he will see in his sitter, whether the better or the worse, whether the strength or the weakness, are determined by his own attitude of mind and the temper of his sensibilities. In our contact with a portrait, we touch two individualities, the sitter and the painter. The fullest significance of the picture is to be won through an understanding of what the painter is in himself as disclosed in his total work.

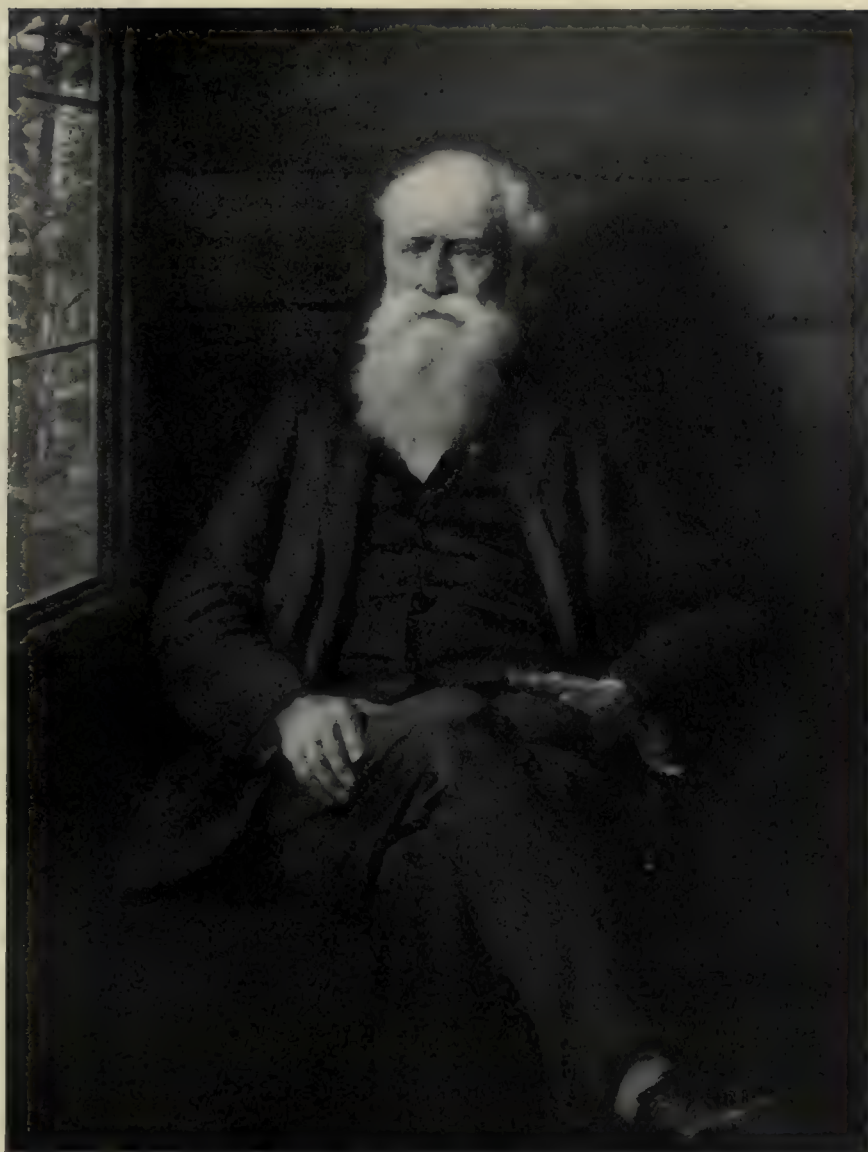
In the collected portrait work of Orlando Rouland, we find, throughout, the revelation of a fine and sympathetic personality. Each portrait is definitely characteristic of the individual sitter; and the series as a whole manifests an extraordinary variety. Yet all in common are invested with a quiet distinction which we feel to be the expression of the painter's own attitude toward his subject, the radiation of his own personality. There is here no attempt to *épater le public*, either by overemphasis of treatment or by bravura of handling. All is simple, modest, self-contained, but none the less positive and expressive of profound conviction. In spite of the wide diversity

of characters represented, we feel that they are all one company, brought into a harmony of spirit by the artist's own pervasive sympathy of interpretation.

As regards the qualities of execution in these pictures, we recognise immediately that here is a technique adequate for expression. Though still a young man, Rouland is master of his means. Four years in Weimar with Fritjhof Schmidt and Max Thedy, several years in Paris with Jean Paul Laurens and Benjamin Constant, followed by travel



## *Orlando Rouland*



PORTRAIT OF JOHN BURROUGHS

BY ORLANDO ROULAND

and independent study in the galleries of Europe, furnished him his technical equipment. His drawing, passing beyond the merely accurate, is singularly true; penetrating the "inner relations" of the object and faithful to this higher truth, it becomes a powerful instrument of expression. Rouland always gets a "likeness," but his work is more than an exact map of external aspect; he succeeds in reaching to the essential character of the man, and this he draws out and registers in terms at once convincing and beautiful. For though the emphasis falls upon the expression of character, the decora-

tive value of the portrait is not ignored. His composition is exceptionally felicitous; his figures, in their placing on the canvas, have a way of coming right; there they are, naturally and quite without effort or studied arrangement. His work shows an honest love of good colour, and he uses it fearlessly; his blues are frankly blue, his greens are green. His palette is not subtilised into various "greys with predominant tendencies," but it is none the less refined. His harmonies are full-sounding, but always nobly restrained and with never a false note. In the whole decorative aspect of his work, his feel-

## *Orlando Rouland*

ing for the essentially pictorial quality of the picture is delicately right. His method of painting is frank, direct, without mystification; the means are all there in sight upon the canvas, but they do not assert themselves. Rouland is a clever painter, but the importance of what he has to say allows us to forget his cleverness. He does not attempt to dazzle by sheer manipulation; he does not luxuriate in paint. There is nothing of virtuosity in this work—the display of skill for its own sake. His skill is subordinated to the higher purposes of expression.

In his interpretation of widely different characters—to pass now from his technique to his art—we find disclosed a notably winning personality. Rouland is not a searching and relentless critic of human nature, laying bare the inmost secrets of his

sitter's mind and heart, and passing judgement on them. He does not impose his own subjective vision upon the world, translating all his men and women into his own invariable and unmistakable idiom. In the mass, his work shows a surprising versatility and breadth of range. His approach to his subject is one of sympathy. He seeks to understand his sitter—his character, what he stands for, and his way of looking at life. With the result, that he succeeds in drawing out the special personality of each man and woman distinctively. His interpretation is penetrating and faithful to the fact; but what he records is always the personality of the better moment. He works kindly, lovingly. His portraits of women are gracious and feminine. With his men, he is able to establish a relation of appreciative intimacy. In each one of a series of im-

pressive canvases, Roosevelt, Edison, Captain Kafer, Burroughs, Percy Mackaye, Markham, the painter shows us what a man thinks of his friend. A certain gentleness of touch, a deeper tenderness, which suggests itself in his work, is not to be mistaken for a lack of virility. Under the swift, sure strokes of this brush, each man who sits to him yields up, if not his strongest, yet his best. Rouland is a brilliant painter, if you are looking for brilliancy. But the distinction of this artist, the power by which he transmutes paint into vital personality, is not cleverness but sympathy and understanding.

The portraits here reproduced,



PORTRAIT OF EDWIN MARKHAM

BY ORLANDO ROULAND





PORTRAIT OF A YOUNG MAN  
BY ORLANDO ROULAND

## Orlando Rouland

though necessarily limited in number, are fairly representative of the character and the range of Rouland's work. In translating colour into black and white, certain subtler qualities are lost. But enough is given to show the tact of his drawing, his satisfying composition, and, above all, his interpretative power.

The single canvases hardly call for comment in detail; they may be left to tell their own story of triumphant expression. Each one is a true portrait, a beautiful and appealing record of the essential character of the sitter, interpreted by a fine personality. Each one, as we look at it, brings us into sympathetic knowledge of both the sitter and the artist. Expressed on the canvas is the meeting of two personalities out of which rises this work of creation. By his recognition of certain qualities of

his sitter, made possible by this contact, the artist has put something into life that was there before but potentially; and by his concrete expression of this, he brings it creatively within the range of experience of all whom his work reaches.

Two pictures, however, the *Portrait of a Young Man* and the *Portrait of Mrs. Rouland*, are worthy of special mention; for these are perhaps the highest achievement Rouland has thus far compassed. The first is quiet, simple, self-contained, and yet suggestive of immense power in reserve. The colour is pitched in a low key. The vital energy which resides in this subdued harmony gathers itself to centre in the beautifully modelled head, the firm but kindly mouth, and the deep, far-seeing eyes. The technique, though it is masterly, here effaces itself; and we touch a man. This canvas has the

qualities of the big things of all time. The other portrait is fit companion to it. The material of the picture—form, colour, texture—becomes spiritualised. The quiet harmony of green and brown is transmuted into feeling; the shifting play of subtle animation across the countenance utters the unutterable. In finite terms the artist has rendered the infinite.

Much may yet be expected of this painter—a deeper insight, a still more inclusive sympathy. There is work for him yet to do, greater portraits to be painted. But the more one comes to know these two portraits, the more one feels that this artist has set himself a high standard. Whatever triumphs the future may have in store for him, Rouland will find it difficult to surpass these two canvases.



PORTRAIT OF CAPTAIN JOHN C. KAHER  
OWNED BY THE ENGINEERS' CLUB  
NEW YORK CITY

BY ORLANDO  
ROULAND









N  
1  
I6  
v. 31

International studio

PLEASE DO NOT REMOVE  
CARDS OR SLIPS FROM THIS POCKET

---

UNIVERSITY OF TORONTO LIBRARY

---



